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The Graphics Magazine for Macintosh® Users

MAGAZINE

MARCH / APRIL 2001

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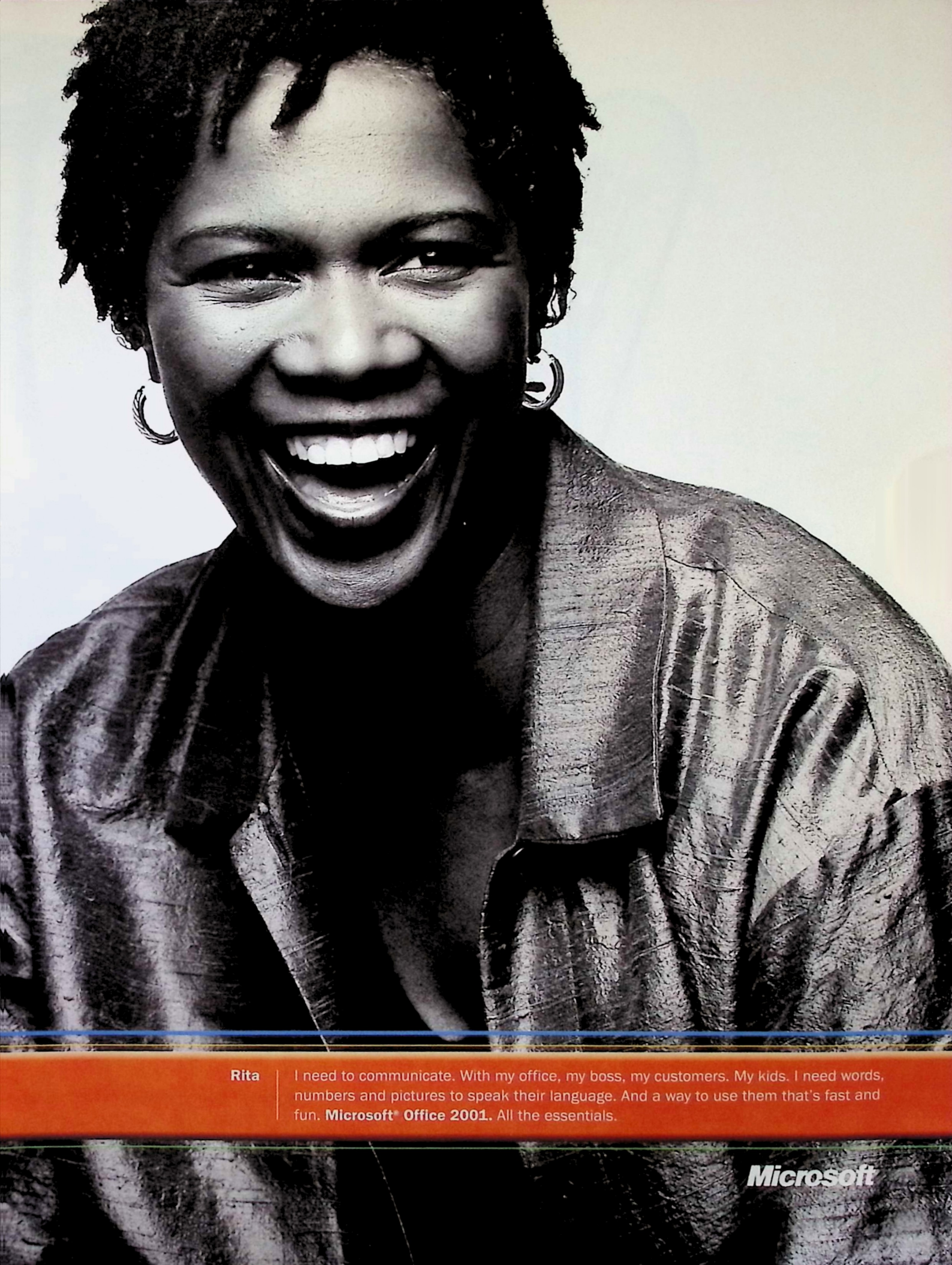
Rita
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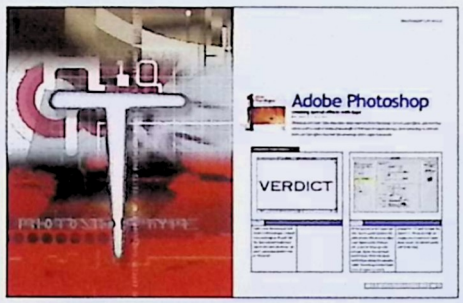

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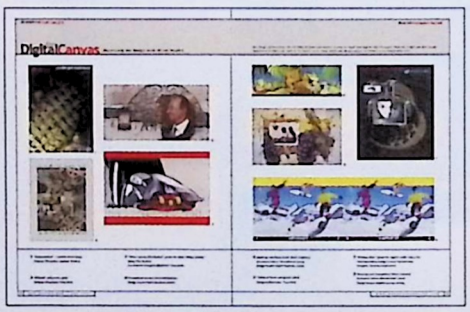

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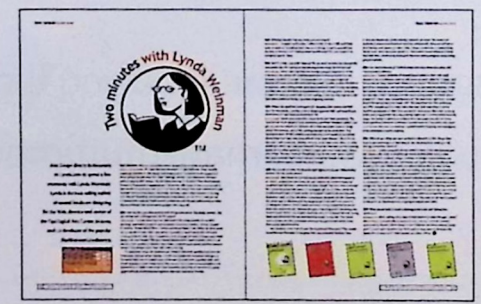

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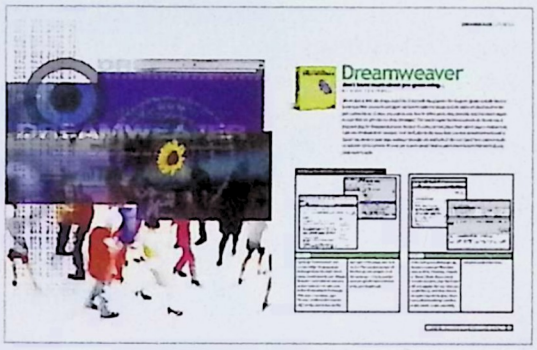

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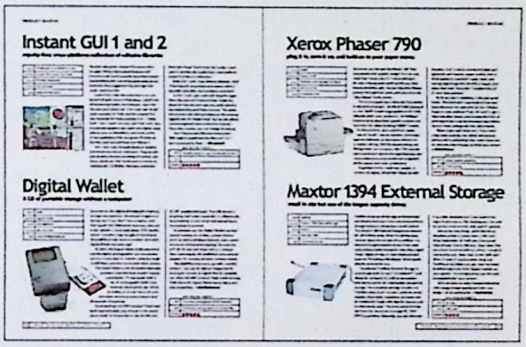

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From the inside looking in

what's going on with Apple? one thing's for sure: they don't see it

Before we talk about what's new in this issue, can I gripe about Apple a little bit? I can? Thanks. (Before I get rollin', in the interest of full disclosure, I'm an Apple stock holder, which really just means I've been in a bad mood for months.)

I know everybody has an opinion of what's been happening to Apple lately. Here's mine: they've gone "inside" again. Remember a few years back, before Steve, it seemed like Apple refused to look or listen to anyone outside their own walls. If they had listened to anyone, I mean anyone, who was giving Apple advice, they could have pulled it together. They didn't, and thank God Steve (who'd been "outside" for years) came to power. When he did, one of the first things he did was drastically cut the product line to remove confusion. He introduced the iMac. One computer, one configuration, it was brilliant. It turned Apple around.

"Steve's looking inside, again. He needs to try to look at Apple from the outside, like he did before."

But now, Steve's on the "inside" looking in. Now there are lots of different iMacs, lots of different configurations (DV, non-DV, Special Edition, etc.), lots of confusion. Again, which one should somebody buy? Apparently, the public doesn't know. Maybe that's why Apple doesn't sell nearly as many iMacs. Maybe that's why Steve didn't even mention the iMac in his keynote at Macworld Expo.

Steve's looking inside, again. It's easy to look inside. He needs to try to look at Apple from the outside, like he did before. He can turn it around. Steve's still the man. He just needs to get that outside vision again—enough griping.

A lot has happened since our relaunch at Macworld Expo. First off, in this issue, we're delighted to welcome Deborah Shadovitz, who's now penning our GoLive tutorial column. Deb's the author of the new book, the *Adobe GoLive Bible*, and she's well known in the Mac community for her "Mac Efficiency" column she writes for MacCentral.com. Check out her column on page 72.

One of the great things about launching at Macworld Expo, is that you get instant feedback from the crowd. What they told us was unanimous—becoming *Mac Design* was the right move at the right time, and we picked up well over 1,000 paid subscribers during the Expo. We were totally psyched. Still are.

Since the launch, we've also heard from the growing number of Canvas users, and starting with this issue we're adding Canvas tips to our Tips section. But I've got news that will impact you (our readers) even more—we're already at work on our first bonus special issue. That's right, subscribers will get our upcoming free bonus "All -Photoshop" special issue. Every article, every tutorial, every tip—all on Photoshop. Every review, a Photoshop plug-in or peripheral. All Photoshop, cover to cover. This doesn't replace our May/June issue, this is a special bonus freebie for subscribers (if you're not one... hint, hint).

Lots of big things happening, both here in the magazine and at macdesignonline.com, where we just added more news coverage, more tutorials, more graphics tips, more tricks, more everything! We're looking "outside," and encourage you to share your comments, ideas, and suggestions. We're really glad to have you along. It's going to be a wild ride.

SCOTT KELBY
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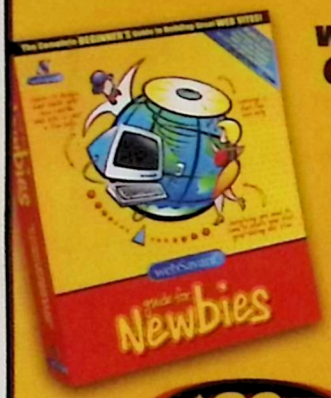

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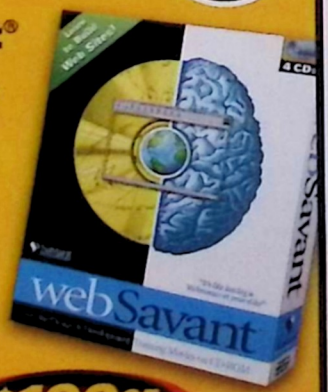

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letters

feedback from our readers and the occasional PC weenie

IS THE BASHING GONE?

What!? No more PC bashing? I'm depressed!

DAVE
DestecG@aol.com

Dear Dave,
Who told you there was no more PC bashing? We have always been equal opportunity bashers. If a PC user writes in, we don't care which model of PC they have, we treat them equally by taking the opportunity to bash each and every one.

DIGS IT

The magazine is better than ever. I am always entertained by your smartass stuff.

RON RAE
rrae@andlitho.com

THE WAIT IS OVER

I used to subscribe to *Mac User* because of their then-excellent How-to section. Then *Mac User* merged with *Macworld* and became some squishy fluff-content mag. I had received some issues of *Adobe Magazine*, which was great, but man let me tell you, I have been waiting for your kind of magazine for a long time.
I guess I just wanted to say "Thank You."

JACOB LEAR
www.jacoblear.net

WINDOWS USERS ARE DIFFERENT

Nice articles, but Windows user are different. I use both, a Windows NT machine and a 333-MHz iMac. I have had no trouble with the Windows NT machine, none at all. But my iMac crashes constantly, and I am sure that it is due to lack of memory. I don't know how many times I have had to reformat the entire system. But I like the machine. My big beef is the lack of business software for the Mac, I wish it had more, but I still like the machine.

LEN MATZ
matzL@att.net

Hi Len,
We've heard tales about a PC running Windows that "doesn't cause any problems at all." Some call it "The missing link." Others say it's just legend. But if what you say is true, and somehow you uncovered this "missing link," there are scores of government scientists that will want to talk with you. We urge you to turn yourself in.

BUSINESS WEAK

This is from a *Business Week Online* article (www.businessweek.com/bwdaily/dnflash/dec2000/nf20001211_005.htm) written by Sam Jaffe:

"I visited Apple's online store and compared its top-of-the-line G4 to a similar model offered by Gateway on its Web site. The 500-MHz dual-processor G4 with 256-MB of memory costs $7,598 from Apple. A 700-MHz Gateway with a single processor boasting the same memory goes for $2,549."

You should definitely award him the PC Weenie Gold Medal. He deserves it!

I guess I should feel bad that some people who don't know anything about computers might take those "nonsenses" into consideration when deciding what kind of computer to buy. But his article is so obviously biased and/or badly documented that I don't think it could happen.

What I don't understand is why this guy bothers writing on a subject he knows nothing about. Oh well... I guess I'll just have to go back and learn some more Down & Dirty Tricks with Photoshop 6.0 on my overpriced G4 instead of wasting my time reading ineptitudes from Mr. Jaffe.

YANN BETTREMIEUX
saxgod@earthlink.net

I WAS AFRAID OF CHANGE

Congrats on the makeover/name change/slightly new direction! I haven't finished the latest issue yet (since I read these things cover to cover) but I'm enjoying it, in both look and feel, so far.

To be truthful, when I found out that *Mac Today* was becoming *Mac Design*, I was afraid that my most favourite feature would disappear—the hilarious and self-effacing content page blurbs (and other little funny bits you stick

letter of the month

I have absolutely no intention of putting up with your magazine. I fully agree with Brian Wilson's letter in the November/December 2000 issue. You definitely need to grow up.

I make a substantial amount of my income from freelance graphic illustrations, and I do not have time to waste reading the drivel that you are publishing. Your review of Photoshop 6.0 raved about new features the reviewer thought would be important. I have other programs that can do what Photoshop 6.0 is just now doing. Hopefully, I will not have to suffer through another issue of your magazine.

JEFF SHAPIRO

Jeff: Wait! Give us another chance. We can change! You're right, we should forget about Photoshop and its stupid overrated features. We really want to write about PaintShop Pro for the PC and hear more about the "substantial amount of income" you make with it. We don't want to publish drivel, instead we want fun guys like you to be our readers.

in various places like the masthead)! I'm very pleased to see that my fears were unfounded.

CHARLES MARTIN
chasm@mac.com

SPRING FOR A ZIP

This message is in response to Debra Cole's feedback in the November/December 2000 issue of *Mac Today* (She complained she bought the wrong computer, an iMac, because it doesn't come with a Zip drive.)

First of all, Debra, you are in possession of a "kick-ass" machine. I started taking classes in graphic design about three years ago. Toward the end of the course I pulled my instructor aside and told her that I was thinking about getting a PC, because I couldn't really afford a Power Mac. She told me that I had too much talent [to buy a PC] and that I should buy an iMac instead. "iMacs aren't for graphics, are they?" was my naive response. She said, "The iMac is affordable and you can use it for graphics, no problem. It's really just a 'Power Mac' in a colorful container." The rest is history, and I have no regrets. It handles Photoshop, Illustrator, InDesign, Dreamweaver, etc. with no problems.

Debra, just invest the cash for a Zip Drive. It's so much less expensive than buying a PC and then purchasing all those extras, such as graphics accelerator cards and stuff so that your machine can be almost as productive as a Mac.

SEAN COLEMAN
fyrefly@mac.com

LIKES IT CLEAN

I just wanted to say that I recently received the brand-new *Mac Design* magazine and I think that the changes were great. I really like the new clean layout and it seems like there's more design and graphics information than in previous issues. I will definitely be renewing my subscription to this magazine. Keep up the great work!

MIKE SIEBER
MkSieber@aol.com

CAN'T THEY READ?

Whenever I'm feeling down and out, I can always rely on picking up my most recent issue of *Mac Design* and flipping to the Reader Feedback section. I love reading all the hilarious PC users' stories, and how reliable their PCs are. It makes me laugh my head off and it reminds me how darn fortunate I am to have my Mac.

I mean honestly, who do these PC users think they are?!? Can they NOT READ! Is the lighting in the magazine section in their local bookstore so dull that when they see *Mac Design* on the bookshelf that they perceive it as saying *PC Design*? Or can they just not resist the temptation to reach out and swipe OUR kick-ass graphics magazine off the shelf? None of us Mac users write meaningless letters to the editors of those PC graphics magazines! Oh, wait a minute, there is NO SUCH THING AS A GRAPHICS MAGAZINE FOR PC USERS!!

RJ STAFFORD
morosa@aol.com

P.S. Keep up the superb work there at *Mac Design* and good luck with the best graphics magazine ever produced.

THEY LAUGHED AT ME

So I'm walking down the aisles of Circuit City, and I stumble upon the new section devoted to Macs. I spot a lovely couple eyeing the Macs, and I gleefully let them know that they should definitely get the Mac. They proceeded to laugh in my face and tell me that they build computers (well, la-di-da!) and that

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they would never buy a Mac. I said, "Well I'm a graphic designer, so it's absolutely the only computer I will use." They continued laughing and said that, "Yeah, that's about the only thing it's good for." Boy was I ticked off! Before I could explain why Macs are better, they walked away... still laughing.

NADINE COHEN
nadinelc@mac.com

Dear Nadine,
What happened to you has happened to us, and happens to other Mac users, again and again, over and over, every day in this PC-dominated world. When people ask us why we pick on PC users in the magazine, this is exactly why. It's our one rare chance to laugh and walk away.

HE WILL BE MISSED

I was just reading your September 2000 reader profile on Jason Baringer (www.mactoday.com/sepoct00/profile.html). I am very sad to tell you Jason passed away Sunday morning from a brain hemorrhage.

As a close friend, his death has saddened me deeply and I turned to the Web to see what memories I could find. Thanks so much for keeping this recent article and photo on your site. It was great to be reminded of his wonderful intelligence and wit. I was very lucky to have Jason in my life.

LESLIE FISHER
Director
lesliefisher.com

A CONVERT

You printed my last letter to your mag, which you titled Grow Up Guys, and ended it with a "Dear Brian, no thanks."

I would like to commend *my* effort to shape your product, but more importantly I would like to dish out some praise to Felix's work on a new and stronger product that is *Mac Design*. Tasty, very clean, and very well put together. He apparently took my advice on a clean, singular shot for the cover. It has a taste of a couple of the better design publications from the past and present, while maintaining the "Mac rules!" stance. Nice.

Anyway, nice job to the whole staff! I'm sure the revamp was tons of work, and I'm sure it will pay off. Count me in on a subscription.

BRIAN WILSON
artboy@weirdness.com

Dear Brian,
We take back all the bad stuff we said. :-)

KEEP ON BASHIN'!

I am an avid *Mac Today/Mac Design* reader and absolutely love everything about your magazine, ESPECIALLY the PC bashing. I am a Web designer in an all PC office (except for my one Mac). It's so frustrating to live in that environment, constant Mac bashing and all.

As was stated in your Jan/Feb 2001 letters editor response: "You'll have to take our word for it that it's hard for a PC user to understand the indignities and abuse we (as Mac users) take in a PC-dominated world." That response was absolutely correct. Mac users put up with constant put-downs by the media, PC users, and corporate America in general. To all PC users that write into *Mac Design* to complain about the PC bashing I say, "Just try living in our world for a day."

To wrap up, if they don't like to read PC bashing from a Mac-specific magazine, then don't read a Mac-specific magazine. This is our turf; don't expect us to be cordial just because you think the comments are a little too harsh.

To everyone at *Mac Design*, "keep up the great work," and keep slugging away at PC Weenies. They deserve it.

JOE SIMENSTAD
jsimenstad@hotmail.com

contact info

Mac Design welcomes letters from our readers. Please send letters to the editor to: letters@macdesignonline.com, or you can drop us a line direct from our Web site at www.macdesignonline.com.

We reserve the right to edit letters for length, clarity, and to poke fun at you if you're a PC weenie.

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Time Digital picks iBook, iSub

Time magazine periodically publishes a special interest magazine called *Time Digital*, which focuses on digital living. What caught our eye was their 2000 Buyer's Guide in their January/February 2001 issue, where they help readers choose "...the right gift at the right price."

They broke their buyer's guide into sections by age group (Kids, Teen, etc.), and in the category for "Grown-ups," they included Apple's iBook Special Edition. As happy as Apple probably was to be picked, I bet that jubilation was doused when they read the first line of *Time Digital*'s descriptive copy about the iBook, which read "The iMac is yesterday's news." Ouch! However, on the facing page they proved they don't really believe that because they included Harmon Karden's iSub audio subwoofer for the iMac, which they described as "freaky looking." Just "freaky looking" enough to beat out most every other product in the hardware category. Their pick for "Machine of the Year?" The Nikon Coolpix 990 digital camera (we agree with that pick too!), except it's not "freaky looking."

This particular issue of *Time Digital* also included a "magazine within a magazine," showing what the future might hold for an edition of *Time Digital* produced in the year 2026 (cover shown above). Apparently, Apple's design in 2000 holds up pretty well in 2026, as one of their futuristic news pieces shows a video clip in, you guessed it, Apple's QuickTime 4 player.

iMac colored BBQ?

Last issue, we talked about how Rolex (the high-end Swiss watchmaker) got swept into the "iMac color trap," where otherwise sane companies start recoloring their products in iMac-like translucent colors. Frankly, I was pretty surprised to see Rolex head down the road paved by wireless phones, alarm clocks, and hand-held vacuums. But now, the circle is complete.

During the Super Bowl, an ad aired that looked strikingly familiar to the original 5-color iMac ads. But instead of the five iMacs dancing on a white background, it was five *George Forman Champ™ Grills*, with translucent iMac-like bun warmers in "Indigo, Ruby, Teal, Orange, and Purple." I want to say, "Now, I've seen it all," but sadly, I think there's more translucency to come.

Outspoken

Here's what they're saying about Apple when our backs are turned.

"Forget about Panasonic's personal DVD players; this laptop is a personal Imax theater."
—DAVID POGUE, *commenting in the January 11, 2001* New York Times *about Apple's new Titanium PowerBook G4.*

"Dave took great pains to characterize Apple's loyal customers as goofballs, if for no other reason than they are, well, loyal Apple customers."
—MITCH STONE, *in the January 25, 2001* LA Times, *commenting on a previous* Tech Times *story by Dave Wilson about "Mac Crazies."*

"We don't 'own' any market. We're going to keep fighting for customers. We can't relax: There are three other big companies that will gladly take them away from us."
—STEVE JOBS, *in a closed door staff meeting, as reported by ZDNet.*

"The Cube has found a definite market. The disappointment to us was the market wasn't as big as we thought."
—STEVE JOBS, *during a meeting with financial analysts in late January.*

"Sometimes when you get overly focused on the cool end, you forget it's a product. I think that's what happened with the Cube."
—STEVE BAKER, *Analyst,* PC Data, *commenting on ZDNet.*

It's Titanium time!

The one announcement that sent the masses into a feeding frenzy at Macworld was the release of the new *Titanium PowerBook G4.* Touted as a "combination of power and sex," it's a super-light, 1" thick Mac that outperforms Pentium III-based notebook systems by up to 30%. It uses a PowerPC G4 processor with Velocity Engine running up to 500 MHz and a 1-MB, L2 cache. It weighs only 5.3 pounds, has a 99.5% pure grade CP1 (commercially pure) titanium metal body and a stunning 15.2-inch (diagonal) TFT widescreen active-matrix display. Added to that, it has a slot-loading DVD-ROM drive and runs up to five hours on one Lithium-ion battery. It comes with up to 256 MB of SDRAM (expandable to 1 GB), an AGP 2X Rage Mobility 128 with 8 MB SDRAM, built-in 10/100 Ethernet, two USB and one FireWire port, VGA and S-video output, and is AirPort-ready with integrated antennas. —KEVIN BRISLIN

Shhhhh! Apple quietly releases OS 9.1

Under cover of darkness, when it appeared nobody was looking, Apple quietly slipped *Macintosh OS 9.1* out to the world during the "Oh my God, it's Titanium and only 1" thick" pandemonium at Macworld Expo San Francisco.

The update squashes various problems experienced by OS 9.0.4 users and packs in "50 new features." Notably, OS 9.1 has File Sharing over the Internet, AppleScript over TCP/IP, and the ability to use a Network Browser that lets you find Internet file servers, FTP servers, and Web servers about as easily as you find printers on your network. Ostensibly, OS 9.1 will be the final operating system for current systems before the Mac OS X onslaught in March. If you already own Mac OS 9, you can download the more than 69-MB update from the Apple Web site or you can order the install CD for $19.95. (Note: OS 9.1 is *not* compatible with the Mac OS X Public Beta. You've been warned!)—KEVIN BRISLIN

Apple slices price on flat panel by $200

I know what you're thinking: Big deal, they cut 200 bucks off their $4,000 Cinema display, right? Actually, it's better news than that. They cut the price on something we might actually be able to afford, the *15" Apple Studio Flat-panel Display.* The display combines a digital interface with an active-matrix LCD panel that supports up to 1024x780 pixels. It has been reduced to $799 from its original $999 price tag.—BARBARA THOMPSON

iTunes
Radio Tuner
Maroon
Favorites
All
8 Stops 7
Amanda Ghost
Andreas Johnson
Arkarna
Belly
All
Gordon (1st Pressing)
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Maybe You should Drive
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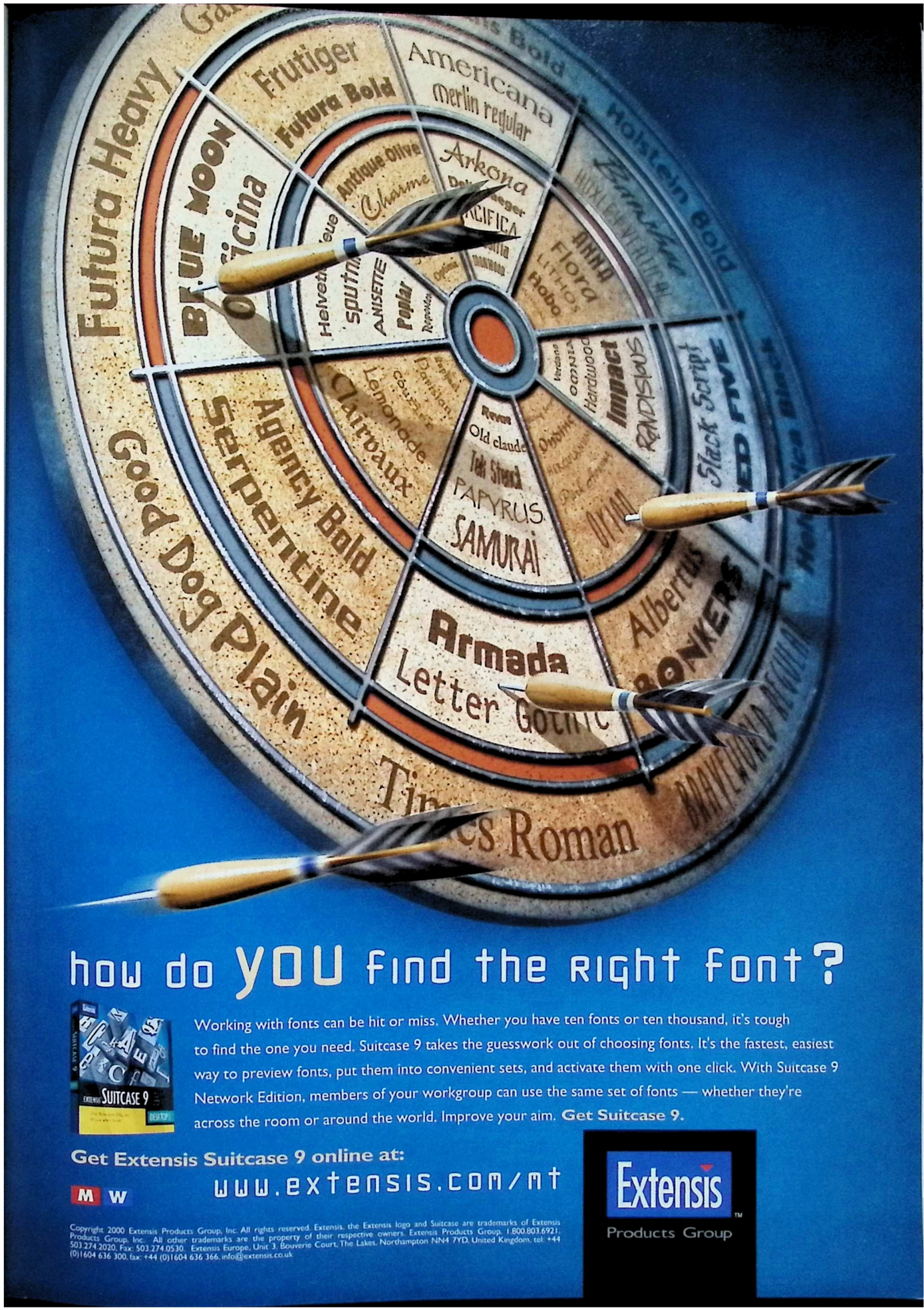
Song Time Artist Album
Baby Seat 4:14 Barenaked Ladies Maroon
Conventioneers 3:43 Barenaked Ladies Maroon
Falling For The First Time 3:41 Barenaked Ladies Maroon
Go Home 2:43 Barenaked Ladies Maroon
Helicopters 4:33 Barenaked Ladies Maroon
Never Do Anything 3:51 Barenaked Ladies Maroon
Never Do Anything 3:51 Barenaked Ladies Maroon
Off The Hook 4:34 Barenaked Ladies Maroon
Pinch Me 4:45 Barenaked Ladies Maroon
Sell Sell Sell 4:01 Barenaked Ladies Maroon
The Humor Of The Situation 3:45 Barenaked Ladies Maroon
Tonight Is The Night I Fell Asl... 8:52 Barenaked Ladies Maroon
Too Little To Late 3:24 Barenaked Ladies Maroon

Apple jams with iTunes

As part of its strategy on making the Macintosh the "digital hub of the Mac user's activities," Apple released *iTunes* at Macworld San Francisco, calling it the world's best and easiest-to-use jukebox software. With iTunes, you can import songs from your favorite CDs, compress them into MP3 format, and then store them on your computer's hard drive. You can organize your music using powerful searching, browsing, and play list features; watch visualizations on your computer screen; and burn your own audio CDs (with one of Apple's new G4s with built-in CD-RW) — all in one easy-to-use application. iTunes is available as a free download from www.apple.com.—KEVIN BRISLIN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Frutiger
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BLUE MOON
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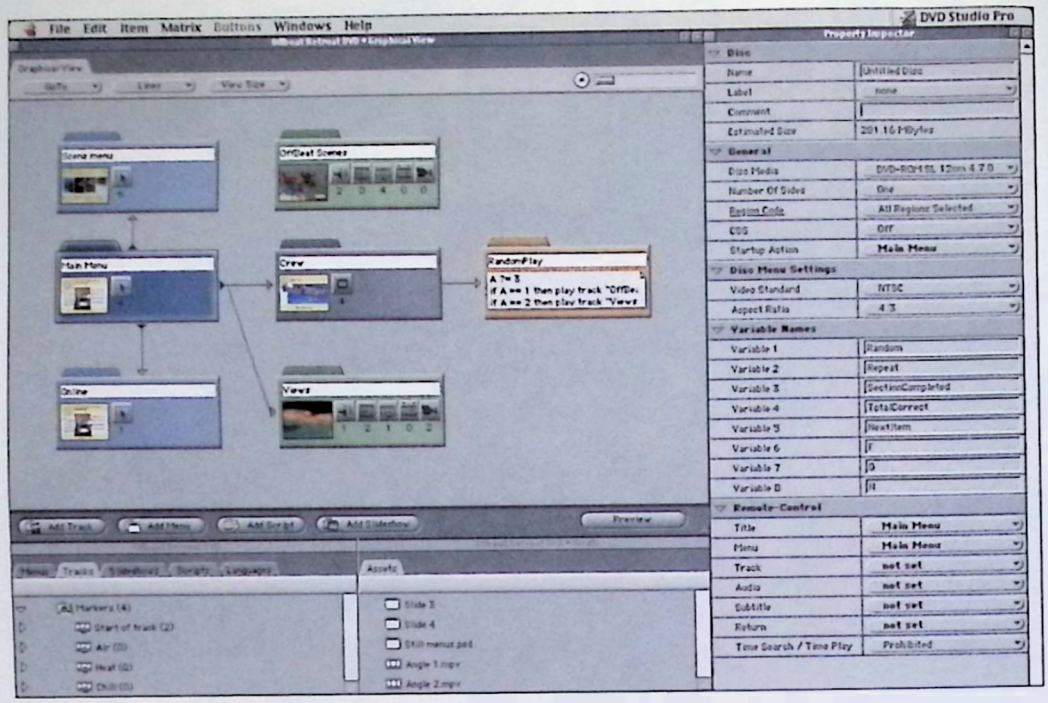
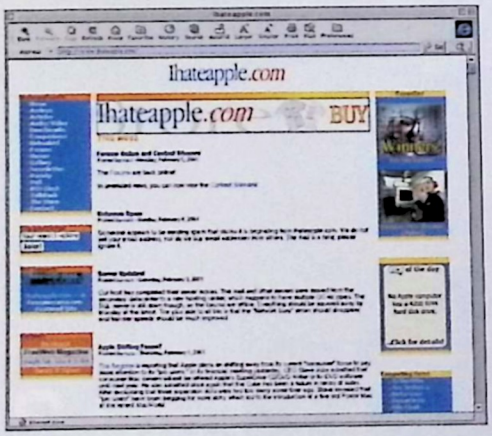
Apple goes pro with DVD

Apple has released *DVD Studio Pro*, a professional-level DVD-authoring suite at the very affordable price of $995. If it looks familiar to you, it may be because it's basically the same as DVDirector from Astarte, a company that Apple acquired last year. This product is as feature-rich as any professional DVD-authoring solution on the market today, and it's about $4,000 less than what DVDirector was selling for before they took it off the market. Apple is expected to make an upgrade offer available to existing DVDirector users. More information is available at www.apple.com/dvdstudiopro/.

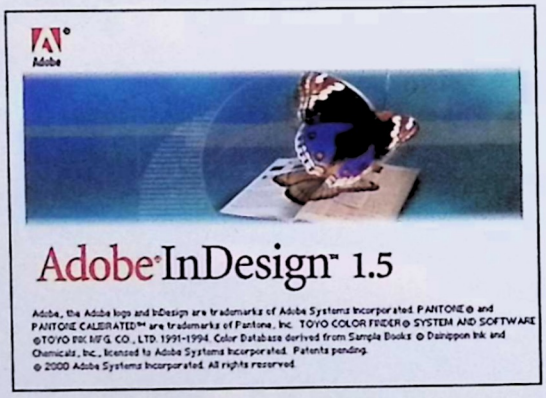
—ROD HARLAN





I hate Apple.com

You have to hand it to these guys—they're serious about their hatred for Apple. At *ihateapple.com* they didn't slap up some cheezy anti-Mac site. No siree! They took the time to really give their "hate site" a clean, uncluttered, inviting look. Although it looks better than most Anti-Mac sites, under the skin it's the same old story. Although the info there is worthless, it is worth a visit just to see how far Apple's success will drive some people, and the lengths they'll go to attack a product they themselves don't even use. Pretty scary stuff.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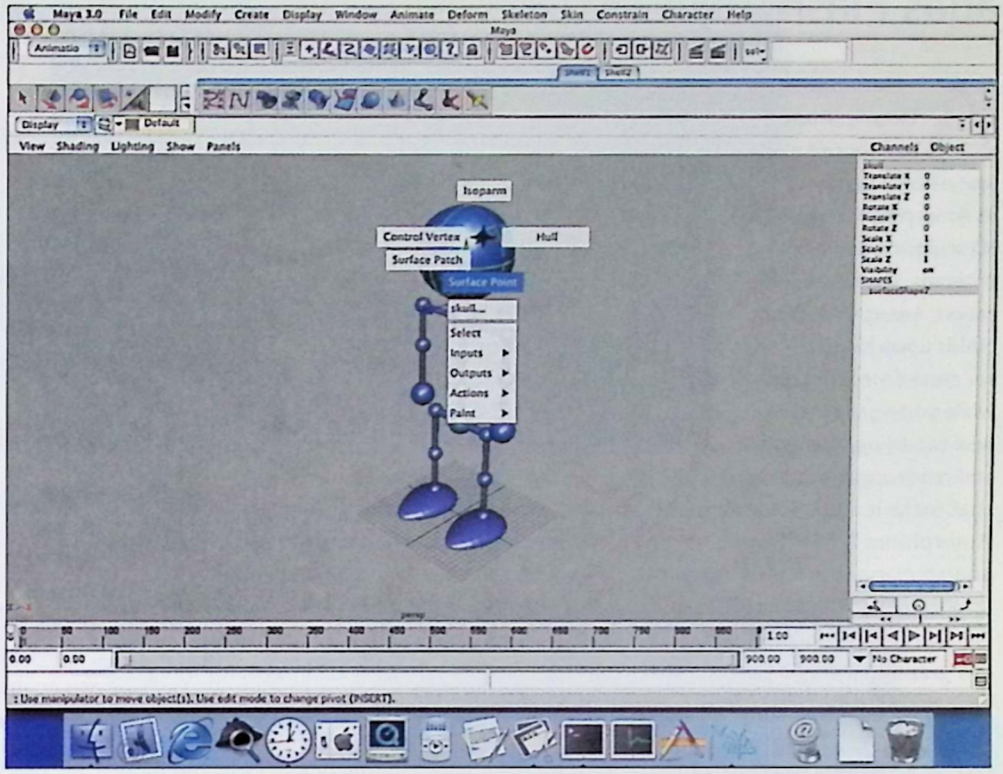
Adobe releases free Adobe InDesign update

Adobe® has released a free downloadable update to its high-end page layout application *Adobe InDesign*, bringing it to version 1.5.2. The main feature of the update is its ability to print to non-PostScript inkjet printers. The update also includes a revised Links palette, a number of enhancements to InDesign's print engine, and an update of the app's hyphenation support. Download it at www.adobe.com/products/indesign/update.html.

Maya Complete comes to Mac OS X

Alias|Wavefront, an SGI company, has announced that its *Maya Complete 3* software for Mac OS X is scheduled to ship in the second quarter of 2001. Maya Complete 3 is considered to be the largest, most technically sophisticated program built for the Mac OS X. The Mac version of Maya 3 will be entering the beta phase of its development within the next couple of weeks. Maya's rebuild as a Macintosh application is expected to generate sales by helping traditional graphics artists bridge the gap between 2D and 3D. Of course, that's assuming that "traditional graphics artists" have some bank, as Maya Complete 3 for Mac OS X will set you back $7,500 when it becomes available in Q2, 2001.

—ROD HARLAN



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295 Berthold Caslon Book
296 Berthold Caslon Book Expert
341 Catull
314 Christiana
222 Berthold City
259 Colossalis
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84 Concorde
292 Concorde Expert
330 Concorde Condensed
266 Concorde Nova + Expert
274 Cosmos
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332 Jaeger Daily News
318 Delta Jaeger
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338 Nofret Expert
245 Poppl-Pontifex
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254 Poppl-Residenz
92 Post-Antiqua
280 Post-Mediaeval
81 Berthold Walbaum Book
198 Berthold Walbaum Book Expert

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Barmeno
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Formata
Imago
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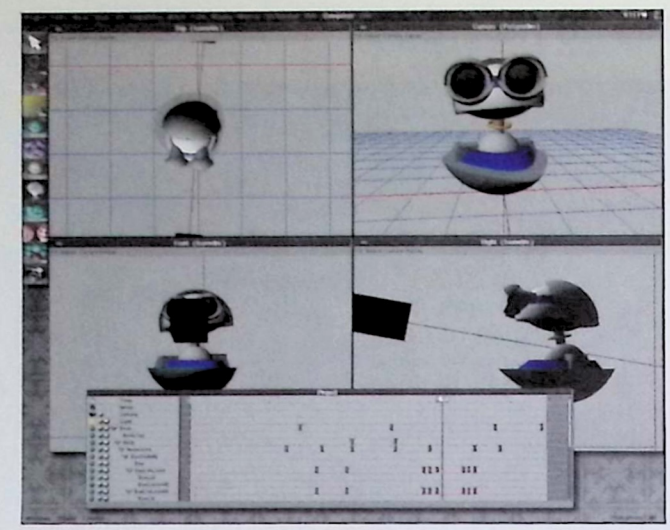
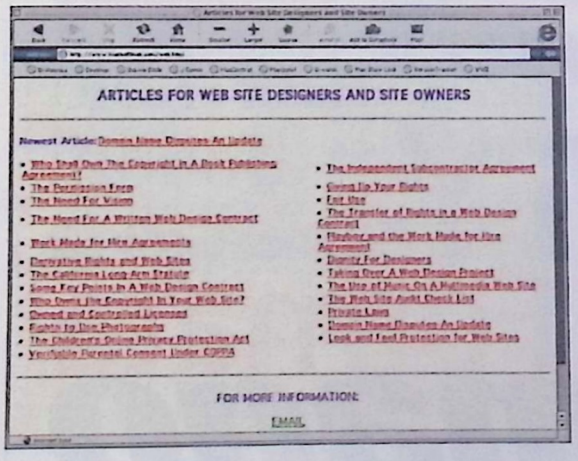
Amorphium adds Flash



At Macworld Expo, Electric Image announced a professional version of its Amorphium real-time 3D sculpting and painting program. The new application, *Amorphium Pro,* builds upon its predecessor's real-time interface, while adding significant new modeling, animation, and rendering capabilities that make it a good match for 3D artists, Web animators, and graphic designers. Amorphium Pro will combine its 3D creation tools with the ability to save 3D objects and animations in a Flash format (.SWF), which can then be used independently or imported into Macromedia's Flash application. Amorphium Pro also produces optimized GIF and QuickTime animations, imports and exports all major 3D file formats, converts EPS graphics into 3D objects, and supports industry-standard 2D images for integration with design programs, such as Adobe Photoshop.

Look for Amorphium Pro to sell for $379, while registered users of Amorphium 1.0 can receive a $50 rebate with a purchase of Amorphium Pro. Get the rebate form and more information at www.amorphium.com. —ROD HARLAN



Artists: Get copyright info and help

As an artist putting your work on the Web, or being asked to use work that your clients hand you, there are many issues such as copyright to take into consideration. There's an amazing source of legal help just for creative people—and it's free. Ivan Hoffman, an attorney with a big heart, has been working with artists, writers, etc. for years. Grab a big (covered) cup of coffee, send your browser to *www.ivanhoffman.com,* and stay a while. He's an amazing resource for creative people! Bookmark this site. He's got new articles coming out all the time. —DEBORAH SHADOVITZ

Upcoming Graphics Events

Adobe Photoshop Seminar Tour 2001
Upcoming tour stops:
Charlotte, NC (March 10, 2001)
Houston, TX (March 23, 2001)
Milwaukee, WI (April 6, 2001)
Nashville, TN (April 19, 2001)
Chicago, IL (May 12, 2001)
www.photoshopseminars.com

March 17, 2001
Mastering Photoshop Web Graphics (with Ben Willmore)
LA Convention Center
Los Angeles, CA
www.photoshopseminars.com

March 15–17, 2001
Graphic Arts 2001
Charlotte Convention Center
Charlotte, NC

April 9–13, 2001
Seybold Boston
Hynes Convention Center
Boston, MA
www.seyboldseminars.com

April 21–26, 2001
NAB (Nat'l Assn. of Broadcasters)
Las Vegas Convention Center
Las Vegas, NV
www.nab.org/conventions/nab2001/

April 27–29, 2001
PhotoshopWorld 2001
LA Convention Center
Los Angeles, CA
www.photoshopworld.com

Mac OS X to ship in March

In what some have described as one of the most exciting Macworld Expos yet, Apple came out of the box with a multiple shot of good news for the hordes.

Apple CEO Steve Jobs, dressed in his trademark casual style, started his keynote speech at Macworld Expo San Francisco outlining details of *Mac OS X* and its pending release on March 24 for $129. Jobs said Apple received over 75,000 feedback submissions on Mac OS X Beta and they read every one of them. Some of the changes in the final shipping version will include the reappearance of the Apple Menu on the left-hand side of the Menu bar with items such as Restart and Shut Down, pop-up menus for items in the Dock, and a customizable toolbar.

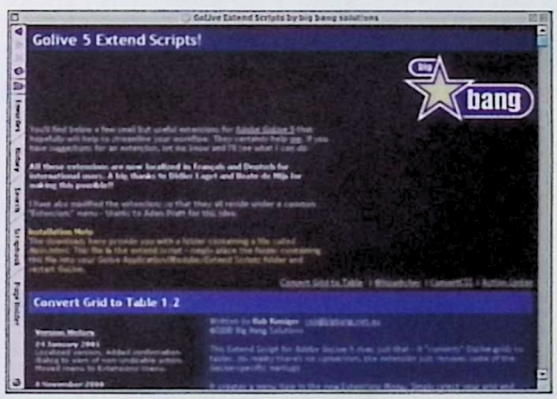
To date, more than 400 developers have committed to 1200 Mac OS X products. Mac OS X is scheduled to start shipping preinstalled in Macs in July. —KEVIN BRISLIN

Want more tips, tutorials, and news?

Have we got a site for you! The online companion to *Mac Design Magazine*, Mac Design Online (www.macdesignonline.com), is dedicated solely to Mac graphics, and features daily graphics news, tutorials, tips, and forums. You want more cool Mac graphics goodies? That's where it's at.

Tryout GoLive 5 free!

Adobe has released a full-featured trial version of *GoLive 5*. It provides all the features of GoLive 5, but expires 30 days after installation. The initial download is 1.8 MB. After you download this VBOX installer, the rest of the files are delivered via Web connection. The Mac version, in MacBinary format, is 43 MB. You can download it at www.adobe.com/products/golive/tryreg.html. —DEBORAH SHADOVITZ



Dreamweaver to GoLive conversion tool released

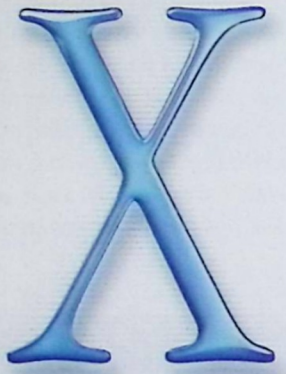
It's getting easier and easier for Web designers to use the tools of their choice, thanks to tools that help translate code. For example, Rob Keniger of Big Bang Solutions has just released *DWconverter*, a shareware extension for GoLive 5 that converts rollover code generated in Dreamweaver (versions 1 through 4) to code understood by GoLive. This allows you to take sites designed in Dreamweaver and use GoLive's site management tools to keep track of rollover images. It also allows the rollover effects to be previewed within GoLive. Designers who work with sites generated by others on a regular basis will find this tool very useful.

The new extension (which should be fully out of beta by the time you read this) is able to convert single pages or entire Web sites at once. It is available from the Big Bang Web site at www.bigbang.net.au/. —DEBORAH SHADOVITZ

A New Beginning...

what does OS X offer graphics professionals?

BY RICHARD K. HALLMARK PH.D.



I'm more excited about Mac OS X than any new development in personal computers since that day back in 1984 when I saw my first Macintosh—I had to have one! For a while, I couldn't justify the expense. At the time, I was a research chemist developing products for use in the preparation of polyisocyanurate insulation foam and our research center had three computers. One was an ancient minicomputer that only ran programs written in a very limited version of BASIC. The second was a machine used for the company credit union. The third was a TRS 80 Model III that had to be snuck into the facility as part of a specialized measuring device for mineral fibers. The research center president, a chemical engineer, didn't believe computers were important. He was even quoted as telling a young chemical engineer that "he couldn't imagine why a chemical engineer would want a computer." She left shortly after that meeting to return to college to study computer programming.

At home I had a Texas Instruments TI99/4A. I would take data home for analysis using Microsoft Multiplan. For those who are unfamiliar with Multiplan, it was Microsoft's answer to Lotus 1-2-3 and VisiCalc. It ran on the original IBM PC, the TI99/4A, and the Macintosh. While this practice worked for awhile, it became evident in early 1985 that I needed a new computer. I bought a Macintosh 512K and have never looked back.

Computer data analysis became an increasingly important part of my daily activities. The portability of the Macintosh allowed me to carry it back and forth from home. When, as a result of a leveraged buyout, I was offered the choice of relocating to Birmingham, Alabama, or being laid off, I chose the layoff and launched my own Macintosh consulting business.

BENEFITS FOR GRAPHIC DESIGNERS

It is natural that, as a professional Macintosh consultant, I see great opportunities in Mac OS X for growing my business. I would argue, however, that the potential for the Macintosh graphics community is far greater. Mac OS 9.1 contains code that was originally designed more than 17 years ago for a computer with extremely limited memory and processor capabilities.

"I believe Mac OS X will allow application developers to produce products that take personal computing to new heights."

What does Mac OS X offer the graphics professional that cannot be achieved by continuing to use Mac OS 9.X? First is improved memory management. The buzzwords here are protected memory. Even today, the Mac OS relies on memory management systems originally designed for a computer with 512 KB of RAM that ran one program at a time. While there have been many improvements in memory management over the years, a major cause of system crashes is when one program writes to portions of RAM that belong to another program or when two programs try to modify portions of the operating system at the same time. When problems of the latter type occur, we usually refer to the resulting crash as an extension conflict.

Protected memory builds firewalls separating the portions of memory used by different programs and the operating system. For the graphic designer, this means improved productivity through freedom from system crashes. I don't suggest that programs will not crash under Mac OS X. I am absolutely certain that as long as humans write the code, programs will crash. What I do suggest is that only the offending program will crash and files open in other applications will not be affected.

The second benefit for the graphics community will be symmetric multiprocessing. Simply put, this means the operating system will seamlessly make use of multiple processors. When this is combined with preemptive multitasking, the days of sitting with folded hands while you burn a CD or compress a file will be gone. It also means dramatic improvements in processing speed when multiple processors can be put to work on complex tasks.

continued on page 117

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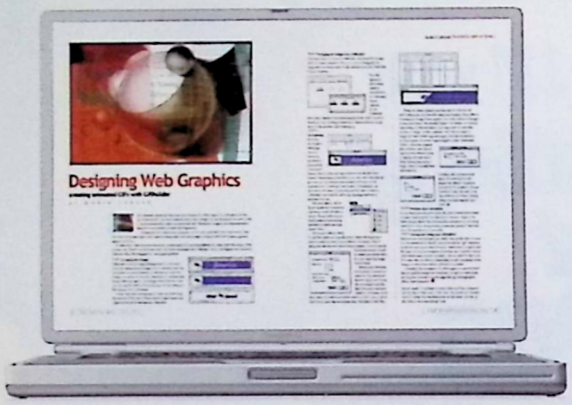
Born to Run

what's new at Macworld San Francisco

BY JOHN HALBIG



Long time fans of *Buffy the Vampire Slayer* know that its creator Joss Whedon is a contrary sort who likes to keep you off balance. For example, rave about his uncanny sense for snappy dialog and he responds by creating an Emmy-nominated show in which virtually nothing is spoken for more than 30 minutes. No one likes to think that they can't be cutting edge, that they might be stuck in a "one-trick pony" sort of rut.

Steve Jobs turned the design world upside down with clear, colored plastics. Eventually, everyone was using them in their designs, even those who have next to nothing to do with computers—phones, scooters, even a set of adult novelty items that had me rolling on the floor, sides hurting from laughing at just how far one man has managed to influence the world.

When the rumor sites all started buzzing about possible new portables, everyone was speculating not if, but how assorted clear plastics, colored and otherwise, might be applied.

So what does Apple do? Release their first portable with a metal shell. Yep, it IS sexy, and after someone yelled out "I want one" during the Macworld San Francisco keynote, Steve may have been only slightly exaggerating when he replied, "Yeah, you and about a billion other people."

HEAVY METAL

Yet one of the biggest arguments I've been hearing from the PC side all week is that the portable is still "too heavy" at around five pounds. Even some Mac fanatics have bemoaned the lack of a true sub-notebook, something that weighs in at a mere 3 pounds.

Personally, I think it's a matter of how you add up that weight. There are very few sub-notebook users I know who can afford to leave their CD-ROM drives at home, which means they have this extra dangling bit adding to that weight, along with a cable that can get lost or break. Steve's insistence that everything have a drive that reads DVDs and CD-ROMs may add to the weight

"If the Macintosh is the hub of our digital lifestyle, it's going to be more of a server than a client."

of a portable, but it certainly makes it less clumsy to handle... and the screen (as he noted in the keynote) makes the average sub-notebook screen puny in comparison.

The other problem with so-called "true" notebooks is those smaller keyboards. I don't believe it to be coincidence that the biggest proponents of sub-notebooks have the smallest hands... those of us with big, clumsy fingers prefer a full-sized keyboard. Make it much smaller, and you might as well be using a Palm-sized computer and really save on the weight you're lugging around.

ON THE SIDE OF LIGHT

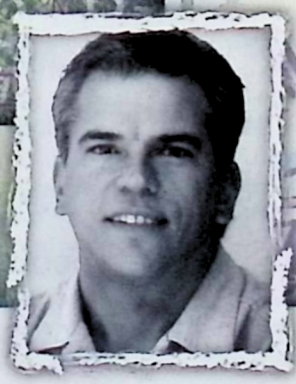
This brings me to the big disappointment of the show's slew of product announcements. I should say "biggest," because I was pretty satisfied with the progress Steve has made getting Apple focused. I like the "digital lifestyle" approach and the recognition that, even as we spread processing power to everything, including toasters—I'm sure we'll soon hear our toasters ask, "How would you like your toast today?"—we'll need some kind of central computer, a personalized "Master of Ceremonies" for home and hearth.

But what I'm hoping someone will announce, either from Apple or some enterprising third party, is either a Palm-based add-on or PDA that has AirPort integrated into its electronics.

continued on page 117

"There's only one WOW! tool in Photoshop..."

–Jack Davis, designer, lecturer & co-author of *The Photoshop 6 WOW! Book*



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...and that's the Intuos Special Edition graphics tablet system. Actually, it's the magic that's hiding underneath that sexy translucent graphite that's the key to unlocking the pressure sensitivity of all of Photoshop's essential tools. Whether I'm creating accurate layer masks, doing subtle dodging and burning, or getting expressive with the history brushes, I can get the exact amount of any effect I want with Intuos. The pen is ergonomic as well– which is great, because when I get going in Photoshop, Flash, Illustrator, Painter or any other application, I don't want to stop until I get the look I'm after. With the Intuos Pen in your hand, you'll have the power to create images that get the ultimate response–*"Wow!"*

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Two minutes with Lynda Weinman

TM

Mac Design directs its browsers to Lynda.com to spend a few moments with Lynda Weinman. Lynda is the best-selling author of several books on designing for the Web, director and owner of the Ojai Digital Arts Center, lecturer, and co-developer of the popular FlashForward conference.

MAC DESIGN: *What are some of the services and products available at Lynda.com?*
LYNDA WEINMAN: We have two training centers in Ojai, California. There, we offer weeklong intensives in Web design and imaging. It's an immersive teaching approach, where people can get away from their meetings, phones, and pressures to devote a week to expand their careers. We also create training CD-ROMs in Flash, Dreamweaver, Fireworks, Photoshop, ImageReady and GoLive that offer hours of instruction as well as exercise files to try at your own pace. Our books are created here, and published through Peachpit Press and New Riders Publishing. We have a series called Hands-On Training with titles in Photoshop and Dreamweaver, so far. Events are new for us. Last year we co-hosted three sold-out FlashForward conferences, and this year we're adding an After Effects and Road Tour to our events program. It's a busy life!

MD: *How long have you been teaching and writing books about Web design, and how did you develop such a strong passion for the subject?*
WEINMAN: I've been teaching since 1989 when I had a baby and found I couldn't do design and motion graphics work anymore due to time conflicts. At first, I taught Photoshop, Painter, After Effects, Director and Apple Media Tools. When the Web came to my attention in late 1994, I was certain my students would want to know how to create graphics for Web sites. I looked for a book to assign for a class I developed in Web design, but none existed. That gave me the idea to pitch a book proposal around to all the computer graphics publishers. New Riders accepted my proposal, and that started a string of Web design books that I still write to this day.

I'm passionate about the Web because I think it's the most revolutionary new communication medium of our lifetime. The fact that people are connected throughout the world, that you can publish once and be seen by many, that hyperlinks offer such a fresh approach to the written word, that you can incorporate sound, animation, and interactivity, all make it one of the most compelling disciplines of our time. It's a great opportunity for visual people to explore a new communication frontier.

MD: *What was the first Macintosh that you ever owned?*
WEINMAN: I bought my first Mac in March 1984. It was a 128k and there were no external hard drives back then or anything. I loved it, and still love my Mac to this day. Our training center has Macs and PCs, but most of our company runs on Macs.

MD: *The "I" in iMac stands for "Internet." Do you think the iMac has changed the way people view the Internet or even the way people create for the Internet?*
WEINMAN: I don't think the iMac has changed people's experience of the Internet. In my opinion, the Internet experience is more controlled by the browser. I do think it turned a lot of people on to computers in general, because of its low price point and amazing power. The iMac is what allowed us to open our own training center, since there had never been a computer before the iMac that was affordable and powerful enough to do graphics. Since we funded the training center with our own savings, it was the only way we could have done it without taking out a loan or getting investors.

MD: *What is the ideal Macintosh system for designing Web content and Web sites? Do PowerBooks ever play a role in designing for the Web, and what do you think about the new Titanium PowerBook G4?*
WEINMAN: I think any current Mac would be fine for Web publishing. The issue isn't so much speed or hard drive space, but RAM. Whatever system you get, buy as much RAM as it will hold. Most Web developers have an image editor, Web browser, and HTML editing tool open at the same time. That requires at least 250 MB of RAM. I switched over to a PowerBook exclusively about three years ago, when they offered 24-bit color displays. I like it for me because I work constantly, whether at home, at my desk at the office, or while traveling. I used to go crazy ensuring that the correct files were on my traveling system or my office system or my home system, and now I never worry about any of that. The new Titanium PowerBook is by far the most "drool-worthy" Mac ever invented. My husband has one on order for himself, and I'm sure I won't be able to restrain myself too much longer!

MD: *Can you tell us a little bit about the Ojai Digital Arts Center? What kind of students does the center attract?*
WEINMAN: We moved to Ojai because it's a beautiful place that appeals to an artistic, progressive community. It's also close to LA, which is where my daughter's dad still lives. I wanted to be close enough, but live a more peaceful life. I guess the police helicopters in Los Angeles got to me after a while! We initially moved here so I could write, my husband could do his painting and illustration work, and our daughter could attend the great schools. Opening the center was an afterthought! My daughter and husband Bruce were sick of seeing me travel so often to speak and teach. I really missed the hands-on classroom experience too, because the type of teaching work I was doing was lecture-based. At first, we rented a local high school's computer lab over spring break and advertised that we were teaching classes on our site. The classes were a success and that prompted us to open the permanent center. Since then, we've opened another.

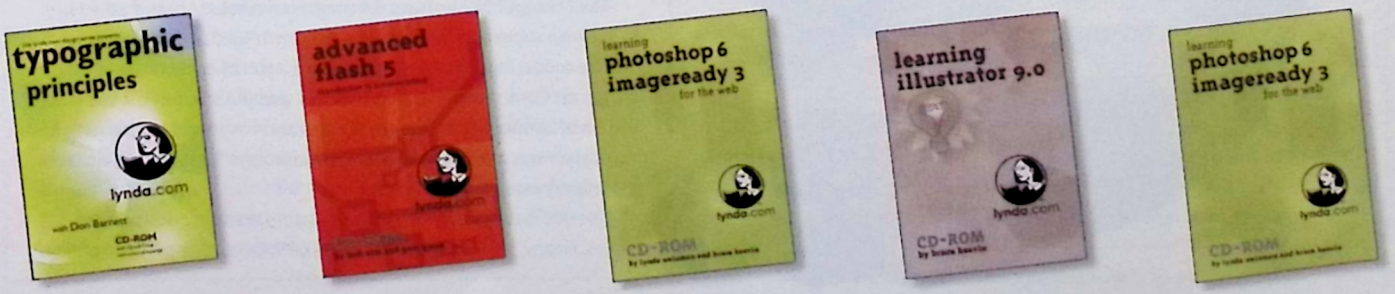
Our students come from all over the country and the world. They usually come because they heard it was great from someone who has been here, or because they're fans of the training materials we create. We screen our students to ensure that they're all working professionals. Many come from a print background wanting to learn Web. Others come from a programming background, wanting to learn graphics. The students are amazing, and every class feels like a community at the end, since the intense program really brings people together.

MD: *How did the concept for FlashForward evolve and what takes place at a FlashForward conference?*
WEINMAN: Stewart McBride of United Digital Artists in New York really wanted to do a conference with me. We've known each other for 10 years, and I've spoken at many events and classes he's produced. We always hit it off, and part of our motivation was to find a project that we could do together. When we brainstormed about what kind of conference was needed, we knew Flash was the right subject because we both own training centers and both of our programs in Flash were constantly sold out. We were more right than we even knew! We were going to be happy with 1000 people at our first conference, and 2700 showed up! Since then we've had over 6000 attendees to all the FlashForward events of 2000. It's a wonderful community, filled with amazing artists and programmers who are pushing interactive communication to its far edges. I've spoken at zillions of conferences in my career, but this one is the most special and dynamic conference I've ever been to. The community spirit is so intense, the work is so fantastic, and the level of creativity and intelligence of the attendees is totally inspiring.

MD: *What do you think are some of the key elements of Web design that keep people returning to a site? How far are we away from making a 56k dial-up connection obsolete?*
WEINMAN: I think a sensitivity to the subject matter is the best element you can add to a site. A lot of designers get overly excited when doing a Web site and think it's all about using a cool font or doing a neat animation. It's about supporting the content with visuals and supporting the audience who is visiting. It's a very different action to sell something than to want to buy something for example. People who are creating sites that offer commerce really need to put themselves in their audience's shoes in order to make a successful store. Of course, knowing how to make fast graphics, where and when to use graphics, use color, type, animation, and interactivity effectively, all play a huge role. But it really boils down to what is the purpose of the site, and how can all those elements support the site's goals and the people who are visiting?

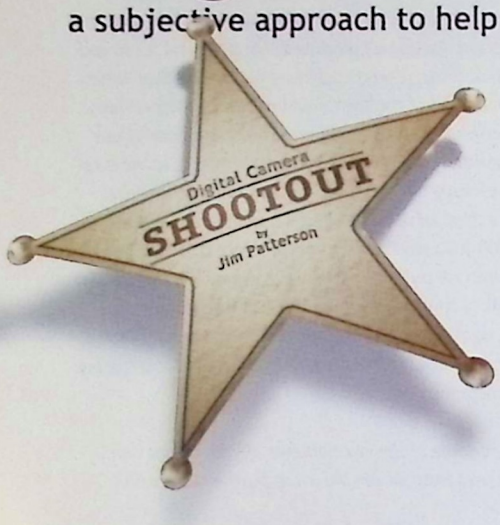
I doubt the 56k connection will be fully obsolete for at least five years, if not longer. The promise of broadband is closer than ever, but to turn it around to the point of obsolescence is not going to happen overnight.

MD: *What can we look forward to hearing about in the near future from Lynda.com?*
WEINMAN: We're adding some new conferences to our plate this year—After Effects West (www.aftereffectswest.com) and a 16-city summer road tour sponsored by Aquent which doesn't have a Web site yet. More training books and CDs and more classes in Ojai. We're awfully busy, but we do enjoy and believe in our work so it's what's known as a labor of love.



Digital Camera Shootout

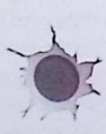
a subjective approach to help you pick the right digital camera for your needs and budget



Testing digital cameras has got to be fun, right? Believe me, it's a grueling task and a great mental burden. But fun too!

When I was given the assignment for *Mac Design Magazine's* "Digital Camera Shootout," I determined that it would focus on three major factors rather than just listing the features of each cutting-edge camera. First would be ease of use as a camera. How does it handle in the field? How complex are the controls? How versatile is it from the standpoint of a rank amateur to a seasoned professional? Second would be image quality when reduced to 300 ppi in Photoshop. Does the camera make excellent photos from snapshots to 8x10s, taking full advantage of its resolution? And finally, what features does a particular camera have that others do not? And are these features truly useful? Are some a hindrance?

I've provided a very subjective approach that I hope will make your digital camera purchase decision easier or alleviate your envious desire for the camera that you don't own.



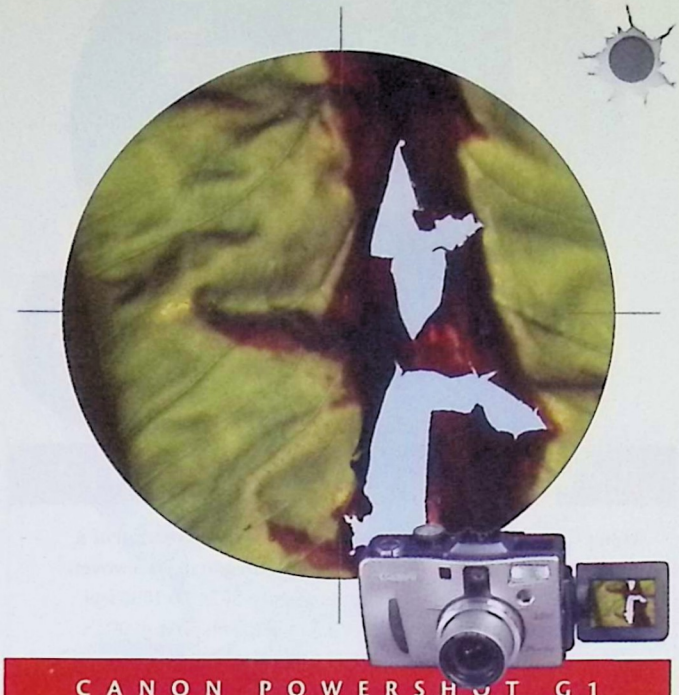
NIKON Coolpix 990

Benchmark: The benchmark I chose for the shootout is the Nikon Coolpix 990. It's recognized in the year 2000 by nearly every medium as the camera of the year, even by *Time Digital* as the "machine of the year," beating out DVD and MP3 players, computers, printers, cell phones and other electronic devices for the honor. Plus, the CP990 and its predecessor, the CP950, have been my personal cameras for two years. Being intimately familiar with the Nikon's strong points and annoyances made comparing the other seven an easier task.

The Nikon CP990 features 3.4-megapixel resolution, an f:2.8-f:11, 35-105mm zoom lens, shutter speeds from 1/1000 to 8 seconds plus B in manual mode, four shooting modes, and a ton of other features. It stores images on CompactFlash (CF) cards and uses AA batteries. It has USB and Serial connectivity. Its swiveling lens and flash head is a blessing for making photos from different angles and a curse for requiring a clumsy proprietary external flash bracket.

The 990 is the undisputed macro champ, focusing down to 0.8 inches. Finally, it uses a neck strap. The CP990 has a street price of $899.

Rating: On a scale of 5, the 990's excellent image quality rates a 4.5



CANON POWERSHOT G1

Best of the bunch: If I wanted to trade in my own camera for any of this group, it would be the Canon G1. Canon took longer than the competition to bring a 3.3-megapixel camera to market but the G1 was worth the wait. A tad bulkier than the CP990, this well-built camera sports an f:2.0, 34-102mm (equivalent) zoom lens, a Type II CF slot that will accept IBM Microdrives and both kinds of CF cards, and a wonderfully bright LCD monitor that swivels and, in the closed position, has a protective cover.

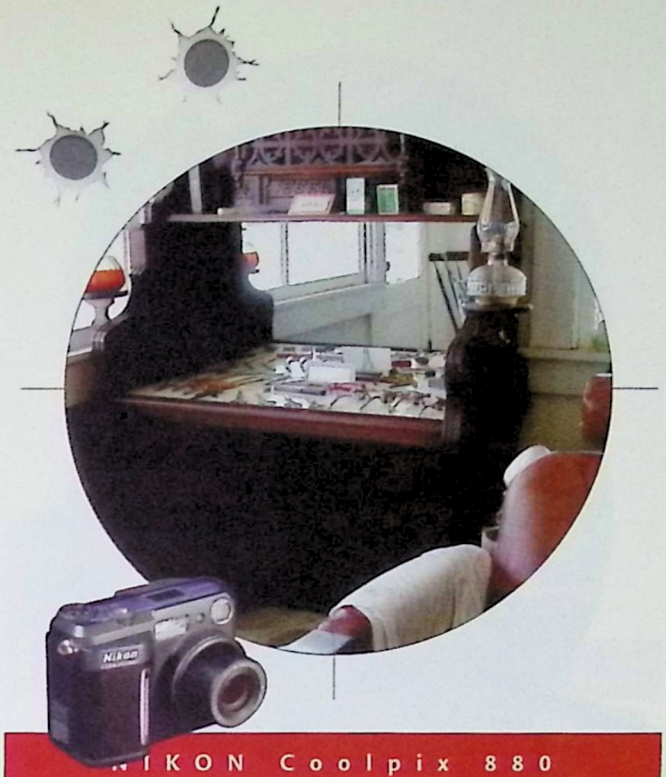
The built-in flash offers excellent coverage and is augmented by a hot shoe. Although the camera takes a bit longer than most to come into action when turned on, focus is very fast and accurate. The power switch and shoot/play mode dials are in a stack, which makes shutting the camera down by accident or choosing the wrong shooting mode a distinct possibility.

Ten buttons on the camera body control about 30 functions in a well-thought-out scheme that takes little time to master. A compass rocker button controls menu and replay navigation and the G1 cycles from image to image in the Play mode faster than any of our test cameras. I particularly like the button to toggle between matrix and spot-metering and the distinct camera sound that indicates when an exposure is made. A one-lug neck strap means this camera can and should be worn.

The G1 is powered by a proprietary lithium-ion battery that must be charged in-camera with the furnished AC power supply and two cords. An optional off-camera battery charger is available, which means you need to carry a lot of excess equipment if you want extra batteries. Image quality is excellent, on a par with the CP990 and slightly better than other test cameras.

It does have screw-in accessory lenses that require a lot of work. First, the ring surrounding the lens must be unscrewed, then a lens adapter must be screwed into its place and finally, the accessory lens screws into the adapter—a clumsy, "screwy" system! There's gotta be a better way.

Rating: With a street price of $899, the G1 rates a 4.5



NIKON Coolpix 880

The 990's little brother: The Coolpix 880 is Nikon's simpler version of its top-line camera at a couple of hundred bucks less. The CP880 sports a conventional lens housing rather than the swivel, but it has most of the features of the 990. Its resolution is 3.4 megapixels. It has a telescoping 38-95mm, f:2.8-f:4.2 zoom lens with macro focus to 1.6 inches and shutter speeds identical to the 990.

While the 880 does not have a Shutter Priority shooting mode, it goes the 990 several features better with a choice of 11 Scene modes with controls preset for exposure situations such as Backlight, Fireworks, Beach/Snow, even a high contrast selection for copying documents—to name a few. In addition to Auto, Programmed Auto, Aperture-Priority, and Full Manual shooting modes, the 880 features a Custom mode that retains your special settings.

This camera appeals visually because of its small size and recessed lens mount. When turned on, the lens extends about an inch. It requires step-up rings to use Nikon's excellent assortment of auxiliary lenses. While the 880 is a fine example of stuffing a lot into a small package, it sacrifices some handling qualities in doing so. The optical viewfinder is situated at the top center of the back, making it difficult for left-eyed photographers to operate the zoom rockers. Left-handed photographers will hate the single lug on the camera's right side for the chintzy bikini-thong wrist strap (one of my points of contention about all wrist-strap cameras that cost more than a Timex watch). Finally, my big Western fingers weren't a design factor when the 880's handgrip was finalized. The space between the grip and lens housing is too narrow to be comfortable for users with large hands.

The CP880 uses a 2CRS lithium battery with an estimated life of 90 minutes. Marks off to Nikon for not sticking with AAs, especially since the rechargeable lithium-ion replacement battery and charger/power supply cost an extra $100. Image quality at 300 ppi appears identical to the test image from the CP990.

Rating: The CP880 is currently selling with a 16-MB Lexar USB Compact Flash card at a street price of $699. It gets a 4.

OLYMPUS C-3030

Besides producing eye-popping digital SLRs, Olympus has steadily advanced the technology of its tiny C models with the current C-3030 Zoom. Now at 3.4 megapixels of resolution, the 3030 sports a 32-MB DRAM buffer for rapid storage and shooting.

The C-3030 is only slightly larger than the Nikon CP880 and is equipped with neck strap lugs. Its f:2.8, 32-96mm (equivalent) zoom lens is a stop slower than its predecessor model C-2020. Like previous models, the lens telescopes out of its base housing and displays the disconcerting wobble that has become a C-model hallmark. Still, I can detect no effect on picture quality, even when holding the camera by the lens barrel. Wide- and tele-lens attachments fit the threaded lens base, not the lens. Also, a snap-on lens cap fits the base and creates an error message when the camera is turned on with the cap fitted. The poor little lens grinds and struggles mightily to escape the lens cap before chirping in defeat.

The C-3030 has a number of external buttons that make selecting different shooting functions easy without resorting to the menu. However, the A/S/M modes (aperture, shutter or manual priority) require a trip to the menu to make the selection. I found the C-3030 worked flawlessly in Program mode and stuck with that for most of my test shooting. A nice feature is the button controlling selection of spot metering, which is also linked to the macro mode. Pressing this button cycles through to a spot + macro selection that is particularly useful for close-up shooting.

The C-3030's LED window, although still hampered by direct sunlight, is one of the brightest of all the cameras tested. The menu selections are easy to read under any conditions.

Image quality is once again excellent—I'm beginning to wonder if this test will reveal a camera with less-than-excellent quality.

Rating: The C-3030 has a street price of $999. It also gets a 4.

FUJIFILM FINEPIX 4900Z

Using Fuji's "Finepix" technology, this handsome handful of a camera parlays a 2.4-megapixel CCD in a diagonal, interwoven pattern to produce a maximum image size of 2400x1800 ppi for an interpolated resolution of 4.3 megapixels. The 4900Z's bulbous snout houses an f:2.8-f:11 6X optical zoom lens (35-210mm equivalent) tucked into a body that's not much bigger than the Nikon CP880.

This is a complex camera. Three surfaces feature a total of 15 buttons plus two mode wheels and two zoom rocker panels. This means a lot of memorization before one can operate the 4900Z without stopping to read each button label. Still, I prefer the multiplicity of external controls to the deeply embedded LCD menu layers common to most digital cameras. The 4900Z doesn't have an optical viewfinder. Instead, it features a choice (toggled by a button) of TTL composition through the LCD viewfinder on the camera back or an eye-level Electronic Viewfinder (à la camcorder) that shows the same information display as the LCD. While not a true SLR, the eye-level viewfinder makes it easy to view display information when the LCD is obscured by bright sunlight.

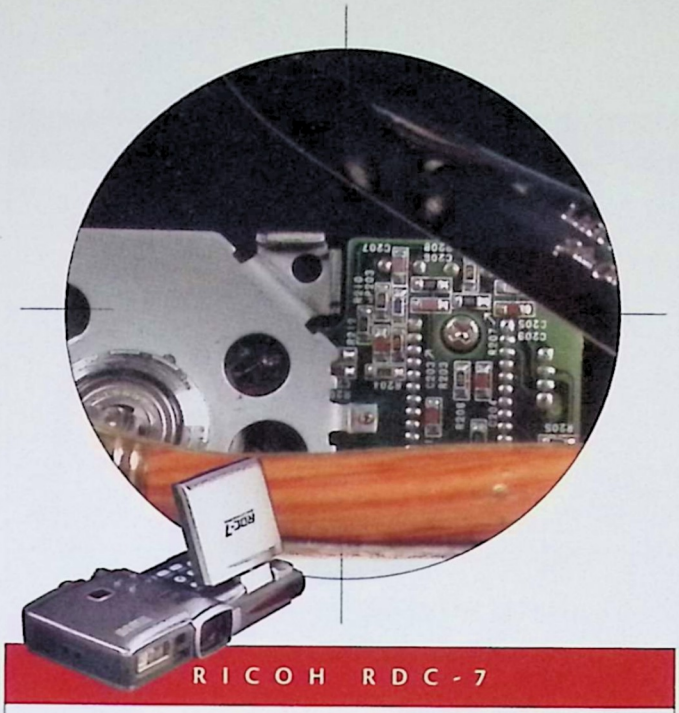
Autofocus is very fast and accurate down to 4 inches in the macro mode. Controlled by a switch on the lens barrel, manual focus is handled by turning the knurled ring around the lens housing. But this is an electronic manual focus system rather than mechanical, and I found it difficult to determine accurate focus in the eye-level finder, less so with the LCD.

The large Mode Selector dial contains exposure modes for Auto; Adjustable Program; Shutter Priority; Aperture Priority; plus SP, which allows selecting five preset modes: AE, Portrait, Sports, Landscape or Night. Also, a movie mode is available (up to 160 s of MJPEG @ 320x240 without sound).

The 4900Z uses SmartMedia cards and comes with one with16 MB capacity. The battery housing on the right front of the camera has a non-slip covering and is shaped beautifully to fit a very large hand. Points to Fuji for designing a pair of lugs for a furnished neck strap.

Image quality is first-rate with little fringing when image size is reduced to 300 ppi. I found test images almost an exact match to those from the CP990.

Rating: With excellent handling characteristics and superb image quality, this is a first-rate camera at $849. It rates a 3.5.



RICOH RDC-7

This is the digital camera for a business professional's briefcase. Flat, sleek, and packed—really packed—with features, the Ricoh sports a 3.4-megapixel CCD, a folding and rotating LCD finder, plus an optical viewfinder.

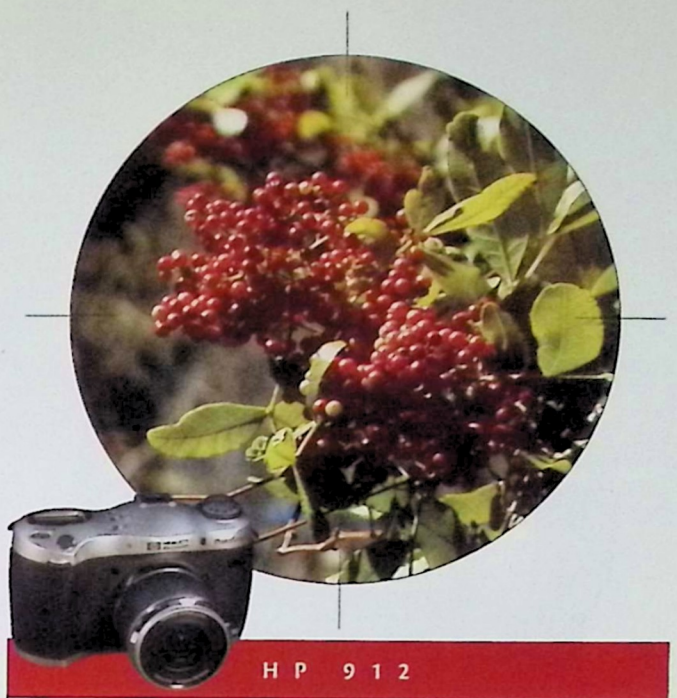
What are my quibbles with this admirable camera? It's very difficult to remove a card from the SmartMedia port, but Ricoh doesn't see fit to deliver the machine with a card anyway. Without the card, the camera's 8-MB internal buffer lets the new user capture a limited number of images. It also sports the G-string wrist strap. (Some string maker is getting rich on digital cameras.) And its smooth brushed-chrome exterior makes it a slippery rascal to hold.

The Ricoh takes excellent photos in its Fine mode and Ricoh's Pro mode cleverly allows combining two 3.4-megapixel images into an apparent resolution of 7 megapixels. A tripod is required to successfully use the Still-life Pro mode. Further, the Ricoh lets you capture AVI video with sound, use it as a sound recorder, and scan high-contrast images for record purposes.

The swiveling monitor is very bright even in sunlight conditions and matches beautifully with the second front-mounted shutter release for vertical images. Dedicated buttons on the top deck control self-timer and focus modes. A 7.3-21.9mm, f:2.4 internal zoom lens hides behind a capsule-shaped front lens cover. Although Ricoh supplies a snap-on lens cap, the lens' odd shape precludes using auxiliary lenses or filters. I found the zoom a bit slow, and the camera tended to hunt more than others tested to achieve accurate focus.

A proprietary rechargeable lithium-ion battery comes with an AC power supply and charger. Image quality is first-rate, comparing very well with the other cameras in this test.

Rating: The RDC-7 has a street price of $750. I rate it a 3.



HP 912

This is the most curvaceous of the cameras tested, resembling a streamlined 35mm single lens reflex. In fact, it is an SLR (sort of) with through-the-lens viewing via beam-splitter instead of a flopping mirror. The product of a consortium of HP and Pentax, the 912 features a Pentax 34-107mm (equivalent), f:2.5 Pentax zoom lens that's motorized but operated by a ring on the lens mount. The HP has an unusual format, 1600x1280 pixels, which gives it a rather squarish image of 2-megapixel resolution. There's no rule, however, that says digital images have to approximate 35mm frames. HP claims higher picture quality at this lower resolution because of a special CCD from Phillips.

The camera uses the Digita OS from Flash Point Technologies, which means menu navigation is more complex than on other cameras tested. Digita gives the user the ability to download firmware upgrades and other special scripts for the camera.

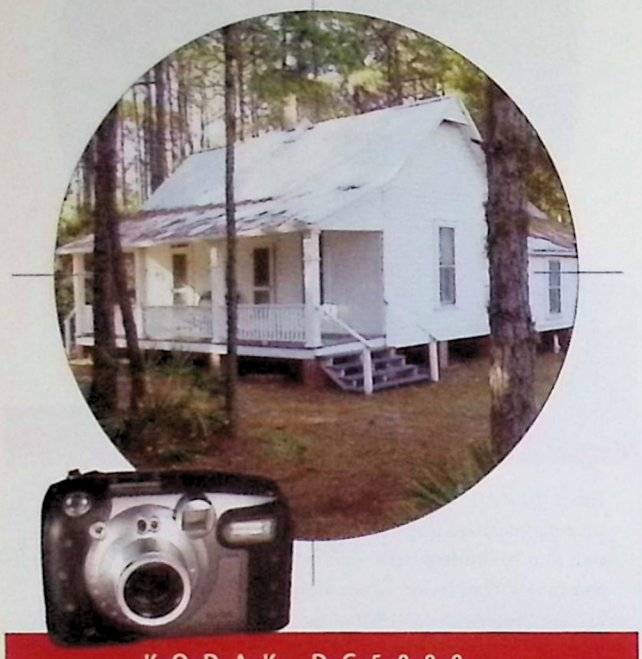
Most of the 912's shooting operations can be controlled from deck-mounted buttons, reducing reliance upon the LCD and menu. The LCD can be swung out to 90° for waist-level viewing—a pretty neat feature but rendered nearly useless in daylight by the dimness of the panel. The 912 has the weakest LCD of all our test cameras. I also found the bubble-shaped lens above the top-deck LED highly reflective and difficult to read. However, the eye-level viewfinder is a jewel, bright and fully focusing, even in Macro mode. If I owned this camera, I would shoot exclusively with the viewfinder and save the LCD for use in a darkened room.

Wearing this camera on its neck strap took me back to 35mm days. The rounded top bump houses the pop-up flash with four modes. Behind the flash is a hotshoe for use in Manual mode with virtually any automatic strobe. The flash is repressed, of course, when the head is in the down position.

The camera can be powered by four NiMH AA batteries or an optional rechargeable lithium battery pack ($100 with charger).

Knocks to HP for its little 28-page printed Quick Start Guide and the 141-page PDF User's Manual available only from the furnished CD. Maybe this helps keep the price of the camera down, but it's a poor way to learn how to use the machine.

Rating: With a street price of $799, I give the HP 912 a strong 3.



KODAK DC5000

Its box shows this 2-megapixel camera covered with water drops and, while not an underwater camera, its claim to fame is a weatherproof and rugged design. With lock-down rubber seals on all its openings, the DC5000 is unique among digital cameras in that it can be used with confidence in rain or snow, at the beach, or at dusty locations. With a big rubberized body, the DC5000 features a slow f:3, 30-60mm (equivalent) zoom lens housed in a protruding silver mount. The lens is fronted with a screw-in UV filter for dust protection. I found it annoying that the lens itself appears in the lower right corner of the optical viewfinder at its widest angle.

The rear-mounted LCD is abysmal under nearly any ambient light. The camera uses the Digita OS, but menu navigation in an outdoor setting is nearly impossible except in darkness. I found a review check of my last exposure virtually a no-go until I could slip the Kodak CF card into a computer reader.

Image quality for general scenes was remarkably good at 300 ppi. However, a moderate macro shot of a rose resulted in an out-of-focus (too close at approximately 9 inches) image with burned-out highlights.

Rating: Based on its modest features and performance, a $559 street price seems a bit too steep for even an element-proof camera such as the DC5000. I give it a 2.5

IN SUMMARY

the smoking gun

I started out attempting to make an identical "comparison" shot with each camera but quickly gave that up as images looked exactly the same. I could not fault any camera, including the 2-megapixel models, on image quality. All exhibited "blue fringing" on the edges of high-contrast lines but this seems to be an accepted digital fact of life.

Indeed, the 3-megapixel images were nearly impossible to pick from the 4-megapixel images taken with the Olympus E-10, which is not included in this roundup (see review, page 90).

Space and time prevent an exhaustive testing and deconstruction of these cameras. This is the specialty of one of the best in the business, Steve Saunders at www.steves-digicams.com. If you're interested in the minute details of any of these cameras, I recommend a visit to Steve's excellent site.

continued on page 36

In A Bind? Just Rewind!

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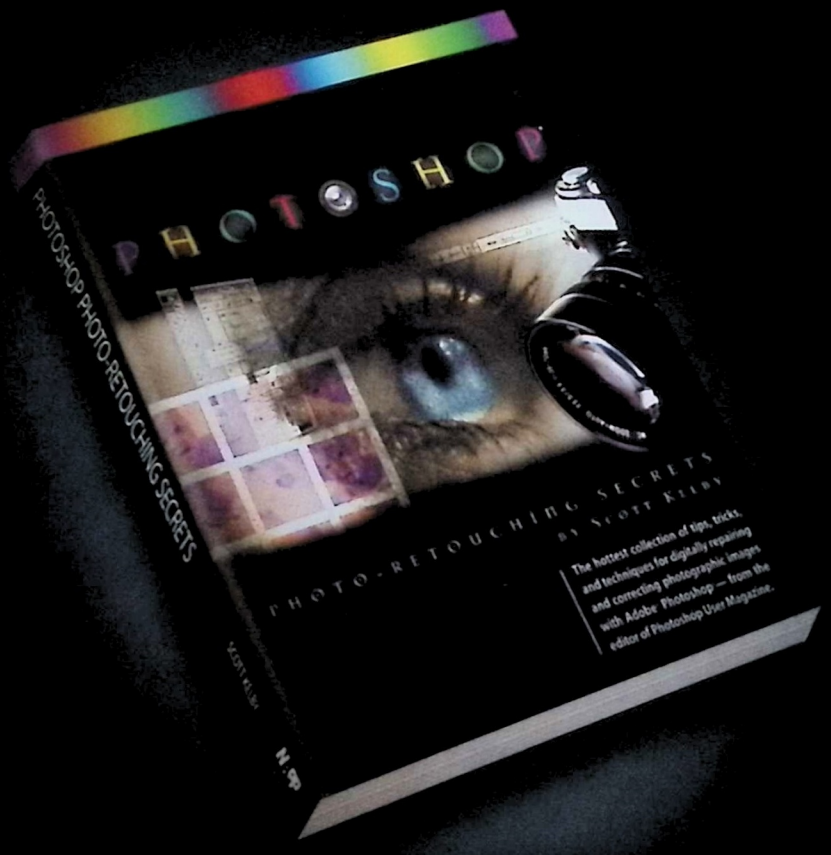
PHOTOSHOP PHOTO-RETOUCHING SECRETS


PHOTOSHOP PHOTO-RETOUCHING SECRETS
PHOTOSHOP
PHOTO-RETOUCHING SECRETS
BY SCOTT KELBY
The hottest collection of tips, tricks, and techniques for digitally repairing and correcting photographic images with Adobe Photoshop — from the editor of Photoshop User Magazine.

FEBRUARY 2001

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The Digital Camera

a digital polarizing filter in Photoshop

BY JIM PATTERSON

Polarizing filters have been photographers' favorites for years. By blocking out "stray" light particles, polarizers do two important jobs under the right conditions. First, they eliminate reflections, such as on water surfaces or in plate glass windows. Second, they can create dramatically darker skies in landscape photos. The polarizing effect is greatest when the lens plane is perpendicular to the light source—usually the sun in the case of landscapes. So the effects are most pronounced when the sun is directly overhead or at a 90° angle to the subject.

Digital photographers enjoy mixed results with polarizers, depending on the make of camera. In many cases, the filter results in a one- or two-stop overall reduction in exposure. Many other photographers find the apparent effect hard to detect in their camera's LCD monitor.

In other words, the polarizer isn't a magic bullet for creating dramatic dark skies. Indeed, eliminating reflections from foliage or the surface of a body of water can remove apparent dimension in a scene. You can increase the drama of a sky by including much of the sky in the metering area and holding the exposure by pressing the shutter release halfway. But in many cases, this results in a darker foreground, which could be undesirable.

In their matrix or center-weighted metering mode, digital cameras often don't reproduce the same dramatic sky that you see when you compose. Fortunately, there are some Photoshop techniques that help bring those dramatic skies to life. My original photo is well exposed but the sky seems lighter than it did on location. The goal is to select the sky and perform a darkening procedure that looks natural. This photo is a particular challenge in that it contains a lot of hard-edge detail in the trees and the castle's roof line.

STEP 1: Create at least one duplicate layer
Use Command-J to make a couple of duplicate layers of the main image. (This provides some wiggle room in case I mess up.) Turn off all but the top layer.

STEP 2: Select sky area
Select the sky and clouds using the Magic Wand tool (w) and set its tolerance to 44 pixels. Begin by clicking in a deep blue area of the sky. Using Shift-click, continue to select the sky until it's mostly selected, then go to the Select menu and pick Similar to finish the job. Note that Similar also selects areas of the same blues and whites in the foreground.

STEP 3: Deselect areas other than sky
To eliminate the foreground selections, use the Lasso tool (L) and, holding down the Option key, draw a rough marquee within the foreground area. Set the working colors to default (d). Move to Quick Mask mode (q) and, with a hard-edge paintbrush and the foreground set to black, paint in areas close to the edge, going to a smaller brush (Left Bracket controls this) until all of the foreground area is masked. If you accidentally paint into the selected area, hit "x" to toggle the brush to an eraser (white) mode. Toggling back to the Standard selection mode (q again), the sky area is totally selected.

STEP 4: Expand sky selection by one pixel
Before making a new layer with the selection, go to the Select menu, choose Modify>Expand and enter 1 pixel of expansion. This ensures that the lighter sky area will encroach ever so slightly into the darker foreground, eliminating the chance of a lighter fringing along the edges of the foreground.

STEP 5: Create a new layer
Now it's time to make a new sky layer (or several) using Command-J. Turn off the extra layers by clicking on their Eye icons.

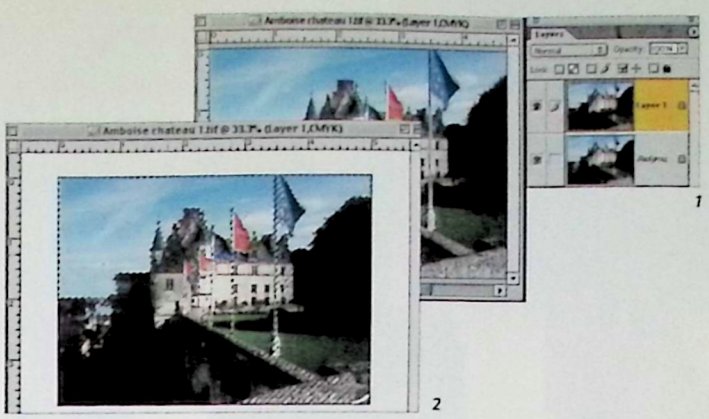
STEP 6: Set sky layer blending mode to Multiply
In the Layers palette, move the active sky layer's blending mode to Multiply. Voilà! This simple procedure doubles the density of the sky and creates a dramatic effect—usually a bit too dramatic.

STEP 7: Adjust sky layer opacity
Use the Layer palette's Opacity slider to lower the opacity to a pleasing Multiply effect. Remember, the goal is a realistic darker sky. I find an opacity of about 60% is usually a good choice.

OK, it's finished. Delete the extra layers and flatten the image. Do a Save As, and rename it to ensure you don't replace the original.

VARIATIONS
Or...I can use the extra sky layers to play around with different effects. The really garish rainbow (8) was achieved by using a circular blend tool and choosing a small rainbow pattern with a Normal blending mode. Running an Edit>Fade effect gives more control over realism (9).

With your extra sky layers, you can experiment with all manner of weird effects, such as Lightning from the Xenofex filter set. Just remember, the goal is to create a realistic darker sky, which we accomplished in Step 7.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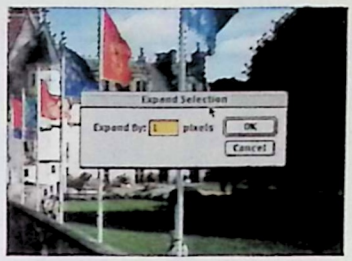

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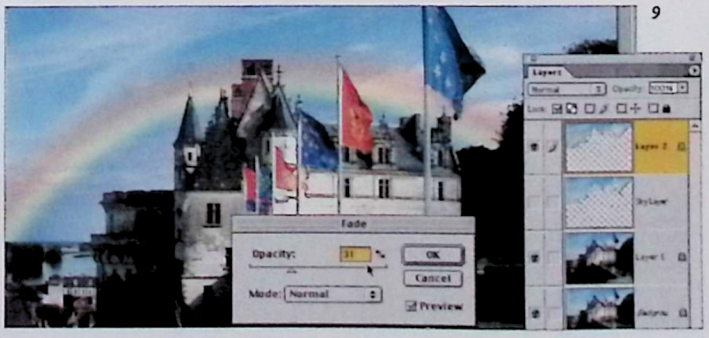

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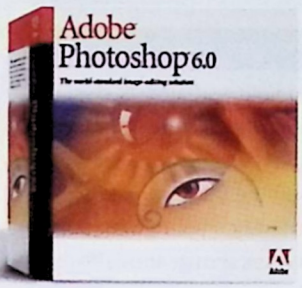


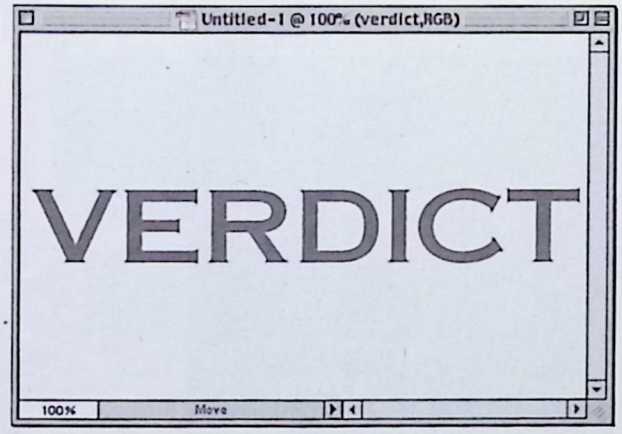
Adobe Photoshop

creating special effects with type

BY SCOTT KELBY

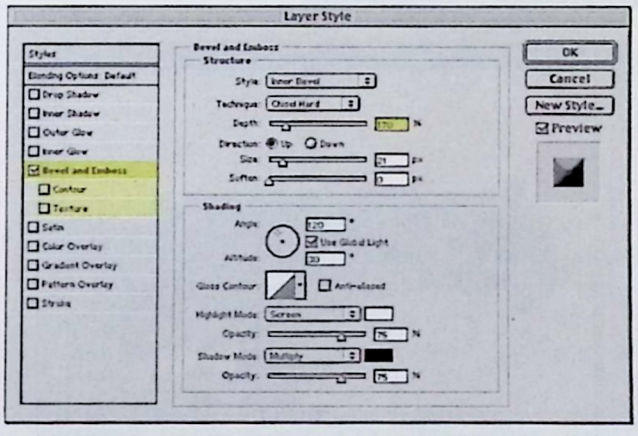
Photoshop 6.0's Layer Styles have been vastly improved from Photoshop 5.0/5.5's Layer Effects, and now they can be used to create a variety of special effects that used to require having a third-party plug-in. Here are some cool Type Effects that take full advantage of 6.0's Layer Style power.

Chiseled Type Effect



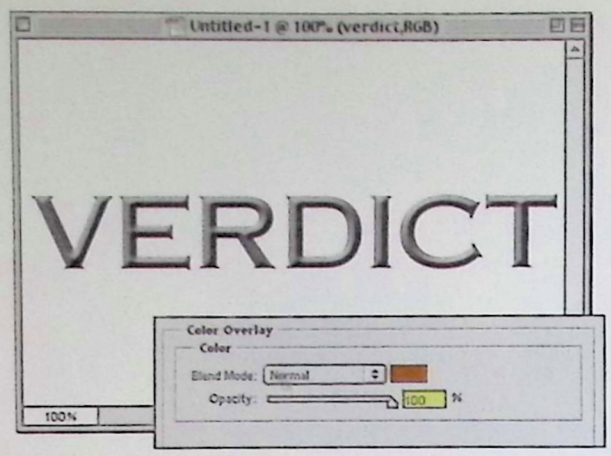
STEP 1 **Open an RGB Document and Create Your Type**

Open a new document in RGB mode (in this example, I created a low-res image at 72 ppi). Get the Type tool and create your type. In the example shown, we used Copperplate Gothic 31ab at 160 points.



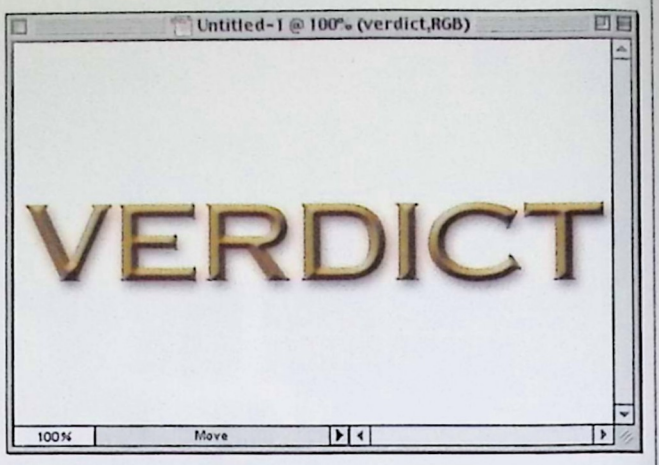
STEP 2 **Bevel and Emboss, Choose Chisel Hard, Increase Depth**

At the bottom of the Layers palette, there's a pop-up menu for adding Layer Effects (now called Layer Styles in 6.0). Click on the icon to bring up a list of Layer Styles. Choose Bevel and Emboss. When the Bevel and Emboss dialog box appears, under Technique, choose Chisel Hard. Increase the Depth amount to 170, and increase the Size to 21. (Note: for high-res images, you'll need to increase these values. Try 300 for Depth, and 50 for Size).



STEP 3 **Add a Color Overlay Layer Style, Choose a Gold Color**

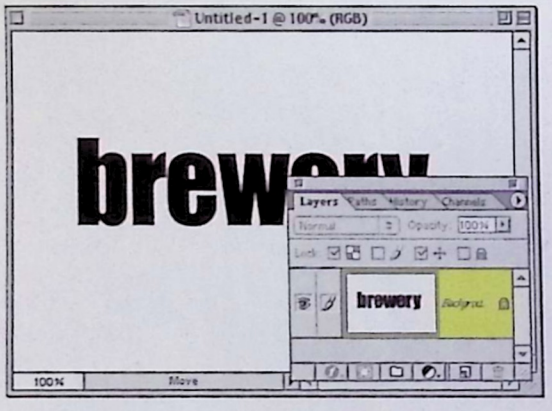
Click OK to apply the hard chiseled bevel to your type. Now, we're going to add a color to blend with our effect. From the Layer Styles pop-up menu at the bottom of the Layers palette, choose Color Overlay. There's not much to this Layer Styles dialog (as shown in the inset above). Just click on the Color Swatch, and it brings up Photoshop's standard Color Picker. Choose the color you want to overlay onto your type (in this case, we chose the color values R=154, B=116, G=0, for a dark gold overlay color). Don't click OK yet.



STEP 4 **Add a Drop Shadow Layer Effect to Complete**

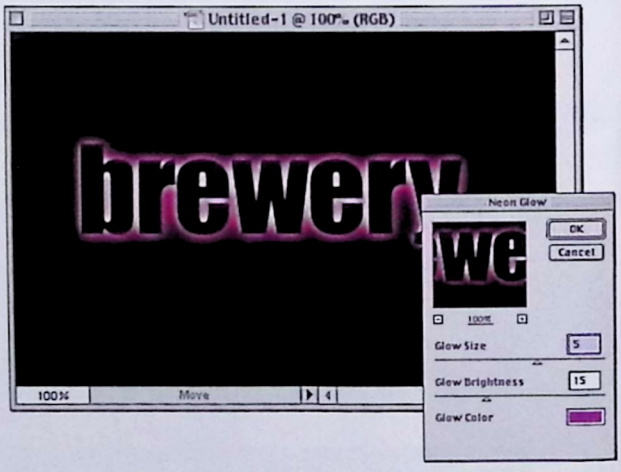
While you still have the Layer Styles dialog box open, in the left-hand side list of Layer Styles, click on the checkbox—not on the word—for Drop Shadow to add a soft drop shadow effect. If the shadow seems too dark or too harsh, click directly on the word "Drop Shadow" and options will appear on the right side of the dialog. In the example shown above, we lowered the Opacity to 55% and increased the Size (amount of blur) to 9. Click OK to complete the effect, as shown above. ●

Multi-Colored Glow



STEP 1 **In a New Doc, Set Your Type, then Press Command-E**

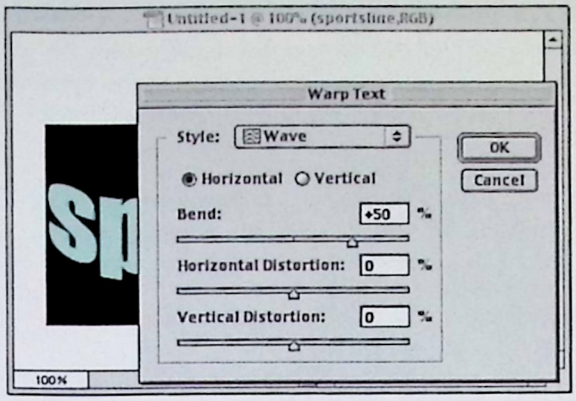
Open a new RGB document with White as your background color. Get the Type tool and create your type. Your type will appear on its own layer, but you'll need to merge this type with the Background layer. To do this, just press Command-E to merge your Type layer with the Background layer below it.



STEP 2 **Choose Neon Glow Filter, Choose Glow Color, Click OK**

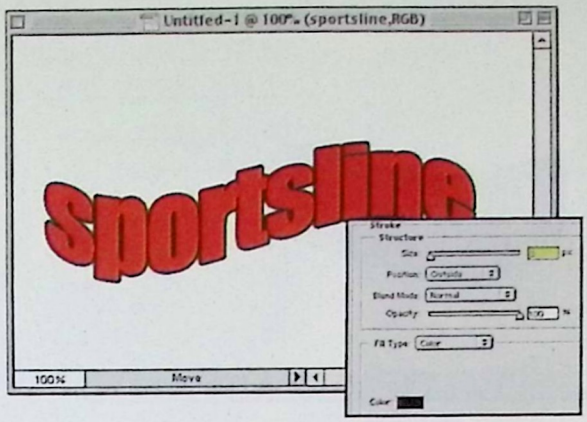
Go under the Filter menu, under Artistic, and choose Neon Glow. When the dialog box appears, you can determine the glow size and brightness, and click on the Color Swatch to choose the outer glow color. When you click OK, the filter fills the background with black, then creates a multi-color glow effect, radiating out from white, to the color you selected as your Glow Color. Click OK to complete the effect. ●

Warp Type with Inlines



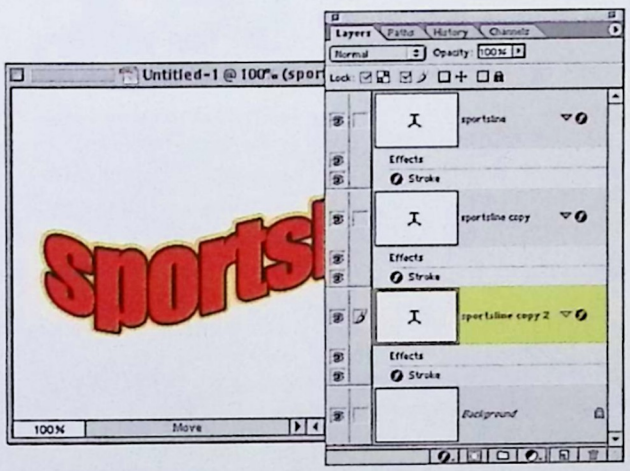
STEP 1 Create Type, Warp Text in Options Bar, Choose Wave

Open a new document in RGB mode. Click on the foreground Color Swatch, and in the Color Picker, choose a bright red as your foreground color. Next, get the Type tool and create your text. In the Layers palette, double-click directly on the "T" thumbnail on your Type layer to highlight your type. In the Options Bar, click on the Warp Text icon (it's the one to the immediate right of the Color Swatch, with T... on it). When you click on this, it brings up the Warp Text dialog box (shown above). From the Style pop-up menu, choose Wave and click OK to warp your type.



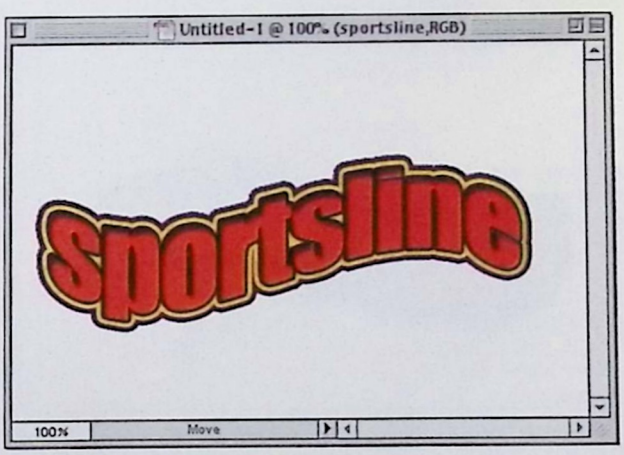
STEP 2 Add 3-Pixel Black Stroke Layers Effect, Duplicate layer

From the Layer Styles pop-up menu that appears at the bottom of the Layers Palette—the first icon from the left—choose Stroke. When the Stroke dialog appears, the default stroke color is red. Click on the Color Swatch and when the Color Picker appears, switch the stroke color to black (as shown in the inset above). Leave the stroke width set at 3, and click OK to apply a 3-pixel black stroke to your type. In the Layers palette, make a duplicate of this Type layer by dragging it to the New Layer icon at the bottom of the Layers palette. In the Layers palette, drag this new layer behind your original Type layer.



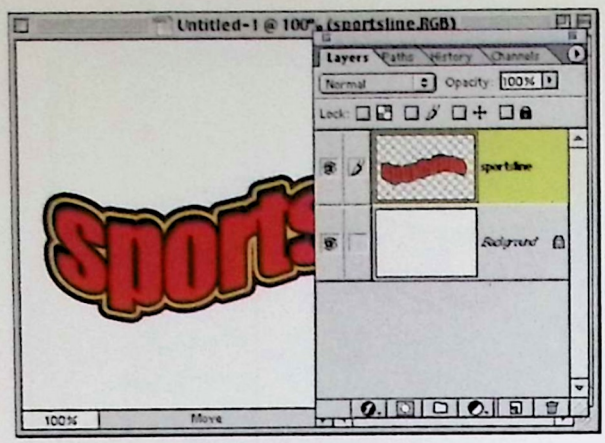
STEP 3 Change Stroke to 6-Pixel Yellow, Duplicate this Layer

In the Layers palette, you'll see the word Stroke appearing just below where you copied the layer's thumbnail. Double-click on the word "Stroke" to bring up the Stroke dialog box. Change the stroke color to bright yellow, and increase the Size to 6, then click OK. In the Layers palette, make a duplicate of this new layer by dragging it to the New Layer icon at the bottom of the Layers palette. Once the duplicate layer appears, drag it below your other two type layers, making it the layer directly above your Background layer (as shown above).



STEP 4 Change Stroke to 10-Pixel Dark Blue, Add Inner Shadow

On this new layer, again double-click on the word Stroke in the Layers palette to bring up the Stroke dialog box. This time, change the stroke color to a dark blue, increase the Size to 10, and click OK to add a blue stroke that extends beyond your original stroke. Now, click on your original Type layer. (It should be the top layer in the stack.) On this layer, double-click the word stroke to bring up the Stroke dialog box. Don't make any changes to the stroke, instead, in the list of Layer Styles on the left side of the dialog, click the checkbox next to Inner Shadow, then click OK.



STEP 5 Hide Background Layer and Merge Visible

In the Layers palette, hide the Background layer by clicking on the Eye icon in the first column beside the Background layer. From the Layer palette's pop-down menu, choose Merge Visible to combine all your Type layers into just one layer.

STEP 6 Add a Soft Drop Shadow to Complete

To complete the Effect, go to the Layer Style pop-up menu at the bottom of the Layers palette and choose Drop Shadow.

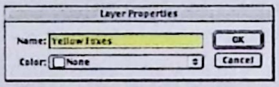
Photoshop Q&A

Q. *I installed Photoshop 6.0, and now I can't find Adobe Gamma under the Help menu. What happened?*

A. In 6.0, Adobe moved it to a new home. You can find it under the Apple menu, under Control Panels—just choose Adobe Gamma.

Q. *How do you name layers in Photoshop 6.0? I double-clicked on the layer in the Layers palette, but it just brought up the Layer Styles dialog box.*

A. Now you have to Option-double-click on a layer to name it. That brings up the Layer Properties dialog where you can name (and/or color-code) your layer.



Q. *Is there a quick keyboard shortcut for duplicating a layer?*

A. There sure is: Command-J. (This works in verison 5.5 too.)

Q. *Is there a way to use the Shape tool in Photoshop 6.0 and just get a regular pixel-based shape, instead of a shape layer with a path?*

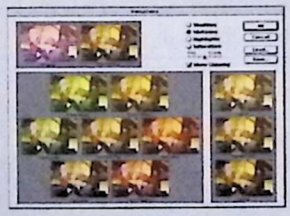
A. Yep! First click on the Shape tool, then in the Options Bar click on the third icon from the left. Now when you create a shape, it's just pixels. No paths, no vector layer, just regular ol' pixels.

Q. *I've drawn a selection with the Lasso tool, but the corners are rather, shall we say, jaggy and imprecise. Is there a way to smooth out those corners?*

A. Yes. After you've made your selection, go under the Select menu, under Modify, and choose Smooth. The higher the number you enter, the smoother your corners will be.

Q. *I've never tried to fix the color of an image, and I have no idea where to begin. Can you give me a hint, or a starting place?*

A. If you've never corrected before, you're in luck. Go under the Image menu, under Adjust, and choose Variations. It brings up a dialog box with different versions of your image with different corrections applied, as well as lighter and darker versions. Just click on any version that looks better than your current image. It's a great place to start.



Q. *I have some Extensis plug-ins for Photoshop, and they worked fine in 5.5, but I can't get them to work right in 6.0. What gives?*

A. Extensis posted free updates on their Web site to make their plug-ins 6.0-compatible. You can download them at www.extensis.com.

Q. *I've seen pictures of 6.0's Palette Well, where you store palette's you're not using at the far right of your Options Bar, but I can't get it to appear on my screen. What's the problem?*

A. You need a bigger screen. ;-) You'll see it on 21" monitors, but if your monitor depth isn't set to greater than 600x800 resolution, the Well won't be available.

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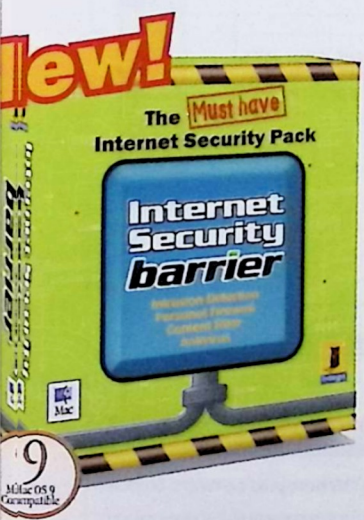

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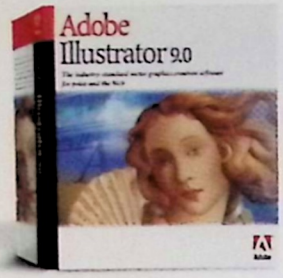
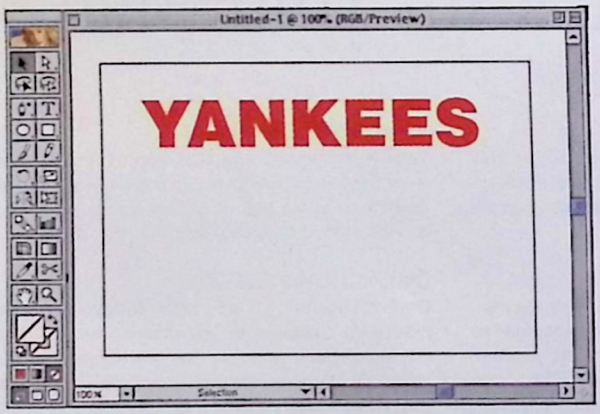


Adobe Illustrator

a popular sports-style type effect, plus using Illustrator with Photoshop

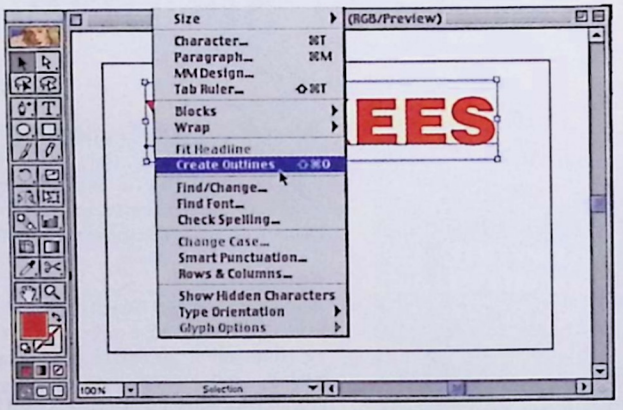
BY DAVID CREAMER

We're covering three popular topics this time: (1) We're starting with a quick special effect for recreating a popular effect (often used in sports and beer company logos) that arcs the bottom of your type, then (2) how to import Illustrator type into Photoshop, and (3) How to import Photoshop images into Illustrator.



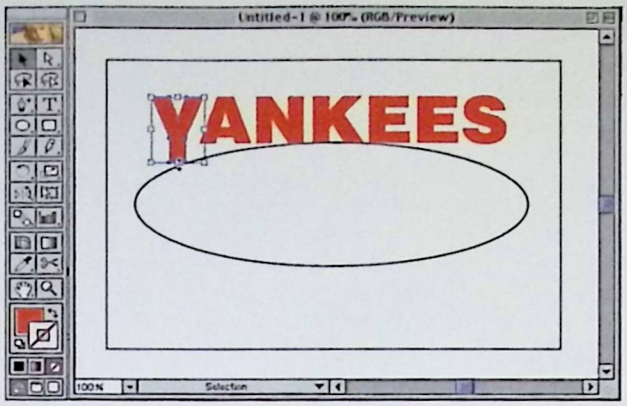
STEP 1 Open a New Image and Set Your Type

Create a new document by going under the File menu, and choosing New. For color mode choose RGB, input your desired physical dimensions (or just use the standard 8-1/2x11") and click OK. Press the letter "T" to switch to the Type tool, and create the type you want to arc.



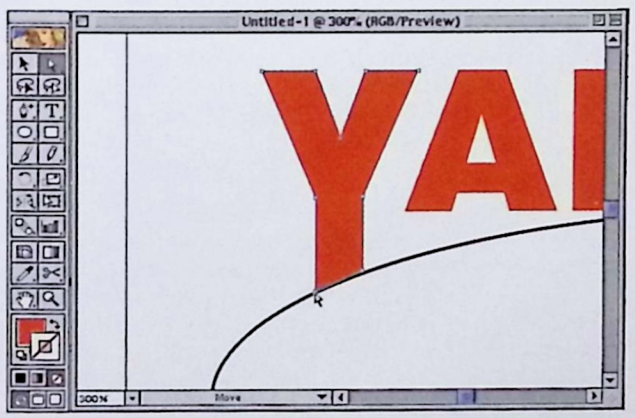
STEP 2 Convert to Outlines, then Ungroup

Once you've created your type, press the letter "v" to switch to the Selection tool. This brings up a bounding box around your type. Go under the Type menu and choose Create Outlines, to convert your type in a path. (Note: your type will pretty much look the same, but the bounding box will shrink down a bit.) When you convert to outlines, it treats your type as one grouped graphic. We'll need to work on individual letters, so go under the Object menu and choose "Ungroup" to have each letter treated as its own individual object.



STEP 3 **Draw an Oval as Your Guide. Stretch the Letters Down.**

Press the letter "L" to switch to the Ellipse tool and draw an oval below your letters. This oval will be the guide you'll use to "bend" the bottom of your letters, so position it to where the top of the arc touches the bottom of your letters, in the center of your word (as shown above). Press the letter "v" to switch to the Selection Tool. Click on the first letter to select it. A bounding box will now appear around that one letter. Click on the bottom center anchor point and drag straight downward, stretching your letter, until it touches the oval directly beneath it.



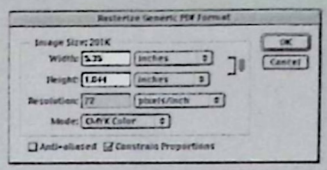
STEP 4 **Align The Bottom Corners of Your Letters to the Oval**

Press the letter "a" to switch to the Direct Selection tool. Click on the point in the lower left-hand corner of your letter, and drag it downward to meet the curve in your oval (as shown above). Align that corner point with the oval, so that the bottom of your letter follows the curve of the oval. You will probably have to adjust each side of the letter independently. Just click on the point, and drag it into position along the curve.

continued

Bringing Illustrator Files into Photoshop

If you intend to bring art as a single layer into Photoshop, you can use any of the standard formats—native AI, EPS, and PDF—under the Save menu in Illustrator. When you open the Illustrator file in Photoshop, you have the option of entering the size of the converted image, resolution, and color mode. (The reason you can set the size and resolution is because native Illustrator objects are vector-based and have no predetermined resolution. Pixel-based files link image resolution to size, so you can adjust size and resolution of an Illustrator file upon import to Photoshop.)

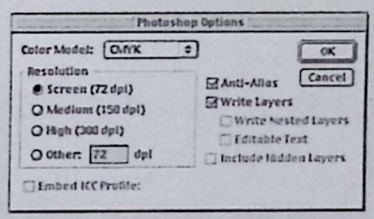


Placing the File

If you already have a Photoshop file open in which you wish to import an Illustrator file, use the Place command: Edit>Place. This places a "proxy" image of the Illustrator file that you can visually resize and position. Of course, the resolution is the same as the Photoshop file.

Keeping Layers

If you want to bring your Illustrator file into Photoshop with its layers intact, you'll need to export the file as a Photoshop file: File>Export...>Photoshop 5 (PSD). Again, Illustrator objects are vector-based, so you'll have to select resolution—go higher if you're not sure of the final resolution, and change it later in Photoshop. If you're going to change the graphic's size in Photoshop, that will affect your final resolution choice. Also in the Photoshop Options dialog, select Write Layers and Anti-Alias, which determines if the edges of the objects are smoothly blended or have hard edges (actual usage in Photoshop would determine this setting).

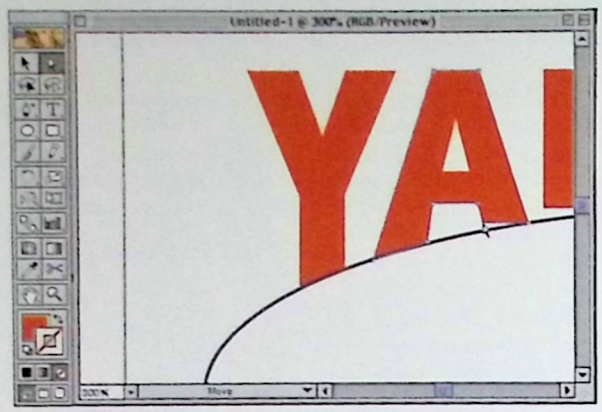


Drag-copy between the Two Programs

If you can open both Illustrator and Photoshop at the same time, you can drag-copy between the two programs. This is similar to Place, but you have the option to select a single layer or object. Holding down Command when you drag-copy, copies only the paths of the object(s), which will appear as a work path in Photoshop's Path palette. You can also copy-and-paste into Photoshop with the option of pasting as pixels, paths, or as a shape layer. (Note: any type will rasterize upon being placed or copied into Photoshop.)

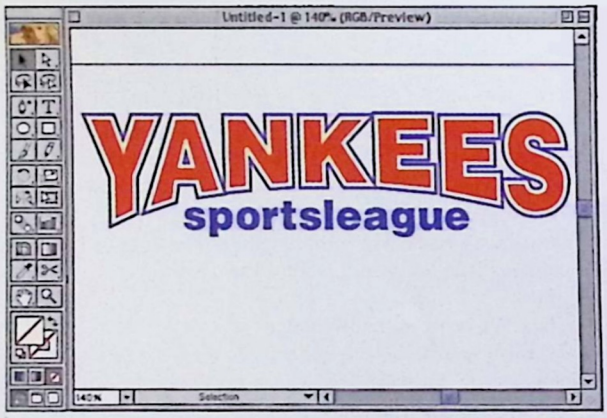
For the Web

If you plan to use your image for the Web, I suggest you import the native Illustrator file into Photoshop and then use Photoshop's Save for Web export function. That way you can size the image in Photoshop before you rasterize it at 72 ppi, and you won't lose image quality by multiple optimizations.



STEP 5 Continue Stretching, then Aligning Each Letter

You'll continue this process of (a) selecting a letter, (b) dragging the bottom center anchor point down to where the bottom of the letter touches the oval, then (c) switching to the Direct Selection Tool, and individually adjusting the bottom-most anchor points on each letter to make them fit along the oval guide. Some letters will need more tweaking than others. Also, if a letter looks really odd, chances are you forget to stretch it first, so make sure you stretch every letter *before* you adjust its individual anchor points along the bottom of the letters.



STEP 6 Delete the Oval, and Stroke Type to Complete

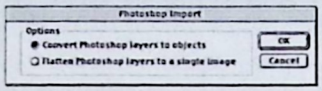
The final step is to click on the Oval, then press the Delete key to remove it (you no longer need it as a guide).
In the example above, I then selected all the letters, grouped them (under the Object menu, choose Group), and added a white 3-point stroke to the letters. I copied the entire group (Command-C), then chose Paste-in-Back from the Edit menu. On this pasted copy, I changed my stroke color to blue and increased the amount of stroke to 6 points, creating the effect you see above. I also added the "sportsleague" type below the arc. ●

Bringing Photoshop Files into Illustrator

Since Photoshop files are pixel-based, your import options are limited, so you should be aware of the four critical issues when dealing with pixel-based images: size, resolution, color mode, and file format. If you just want the Photoshop image, you can use almost any file format, but the native Photoshop format (PSD) is the most efficient. If you want to bring in the Photoshop layers into separate Illustrator layers, you must use the PSD format. For efficiency's sake, you should set your Photoshop file to the actual size, resolution, and color mode required for final usage before you import the image into Illustrator.

Placing a File

One way of importing a Photoshop file is to go under Edit, under Place. In the Place dialog box, you're given the option of linking the file. The Link option, selected by default, creates a link to the external file, much like a desktop-publishing program. Therefore,



the original Photoshop file would be required for final output. If you deselect Link, then you'll embed the file completely into Illustrator. While you no longer need the original file for output, your Illustrator file will become much larger. Opting not to use Link will bring up a dialog giving you the option of importing the file with layers or as a flattened file.

IMPORTANT: You cannot have layer effects applied to the layers in Photoshop if you want to bring in layers. You must convert your effects to separate layers (Layer>Layer, Style>Create Layer, or Control-click on the layer and select Create Layer). As with any major modification, you should make a copy of your original file first. Also, if you wish to bring in background transparency, you can use the Photoshop format, or if you're working on Web graphics, GIF or PNG 24. Again, I would use the native PSD format, rather than applying multiple optimizations to the same image. Note that if you want to use an image with a transparent background in an existing Illustrator file, use the Place command—a drag-copy brings in a background (see "Bringing Illustrator Files into Photoshop," page 47).

Filters and Effects

Once you bring the images into Illustrator, you can use many of the Filters and Effects on them. Remember, just like Photoshop, some of the Filters/Effects only work on RGB images. The difference between Filters and Effects is an interesting one: Filters change the actual image, while Effects changes only the appearance of the image. Normally Filters cannot be changed once applied (other than by an Undo), while Effects can be changed at any time through the Appearance palette. In fact, multiple effects can be saved as a Style and applied all at once and with consistency.

Keeping the Path

Another useful export feature in Photoshop is the ability to save paths to an Illustrator file (File>Export...>Paths to Illustrator). While this can be used for many purposes, one of the most useful ones I've found is to export an images clipping path and use it to put type on a path in Illustrator. Of course, you can do this by placing the Photoshop file into Illustrator and then creating a new pen-path, but this gives you a ready-made path that exactly fits your image. Also, since most of my layouts end up in a desktop-publishing program, I like to keep my Photoshop and Illustrator files separate if possible. By keeping my image separate from the Illustrator file, my final output is much less troublesome.

David Creamer is president of I.D.E.A.S., a publishing, consulting and training company. He can be reached at dcreamer@ideasdtp.com or visit www.ideasdtp.com.

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QuarkXPress

type: thinking outside the box

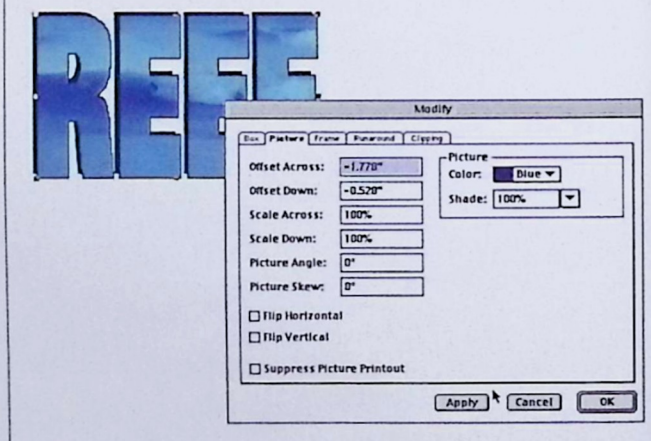
BY ANGUS McKELVEY

One of the most frustrating limitations about QuarkXPress 3.3 was the lack of control over text. Type manipulations in 3.3 were, to quote a popular phrase, all about "thinking inside the box." To run text in a circular path, bring images inside text outlines, or to create blends within type, graphic artists had to head out to Illustrator and FreeHand. Then Quark 4.0 signaled the debut of many new tools and functions that were once the domain of illustration programs, but the fanfare quickly faded as stability and pre-press issues arose with the new type features. Worry no more. With the improved stability of XPress 4.13 and the advancements in exporting XPress documents to PDFs, designers can now use many of these type features and minimize the possibility of snags arising.

Converting Text into a Picture Box

STEP 1 Create Text and Turn it into a Picture Box

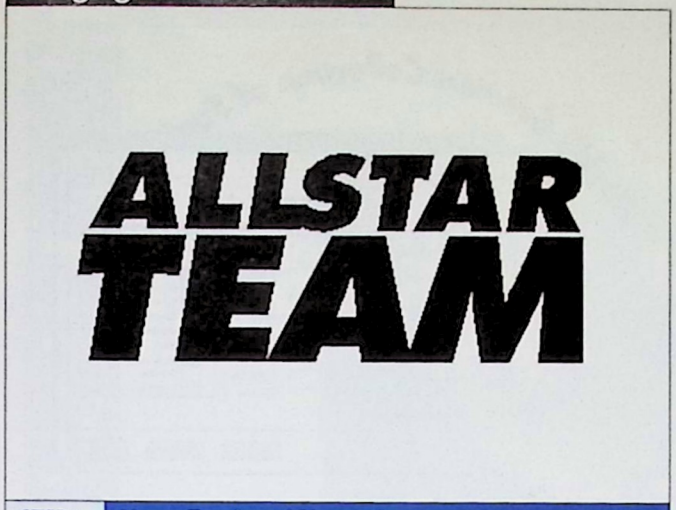
Draw a regular text box and choose a nice fat sans serif type. Quark is much better since the debut of 4.0 at turning all sorts of fonts into picture boxes, but big sans serif fonts tend to showcase the picture effect at its best. For the word "Reef," I used Universe Extra Bold 85. Type your text, highlight it with the Hand tool, and choose Style>Text to Box. QuarkXPress will automatically offset your text-shaped picture box. Choose your photo, bring the picture box to the front and place it over your type for a little depth.



STEP 2 Create Photo Duotone within the Type

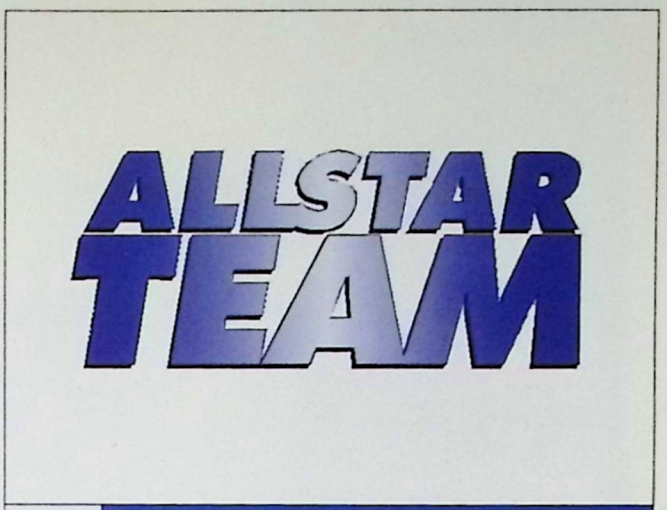
In this example, choose a gray-scale photo and go to the dialog box of the Modify attribute for the text which is now, as far as XPress is concerned, a regular picture box. Go to Item>Modify and change the box color to one color (a percentage of CMYK blue) and then change the color of the picture itself to another color (a shade of CMYK cyan) to create a cool-looking duo-tone effect of the picture within the type. Use whatever colors you like but a dark color and a light one seem to work the best artistically. ●

Merging Picture Boxes



STEP 1 Merge Text-based Picture Boxes

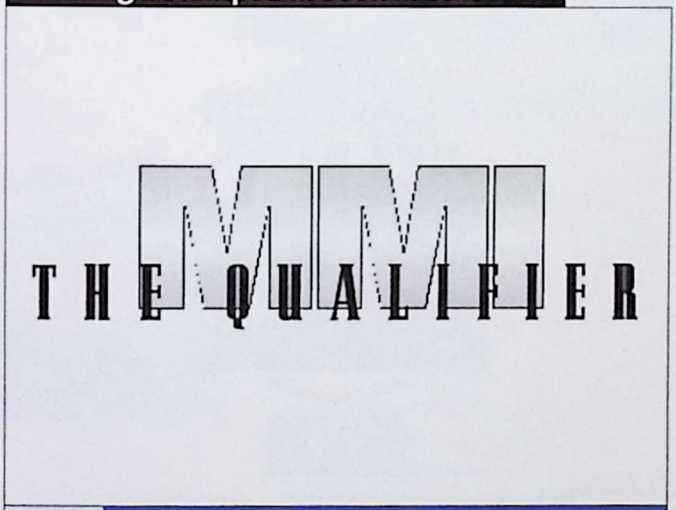
For the "All Star Team" header above, type each word in a separate text box (I used Futura Extra Bold Oblique). Highlight the type of each word and convert it into picture boxes by going to Style>Text to Box. Take the picture box of the word "Star" and align the bottom of the "S" so that it overlaps part of the bottom right of the last "L" in "All." Drag the word "Team" underneath the words "All" and "Star." Use the Arrow tool and Shift-select all the picture boxes and choose Item>Merge>Union from the menu bar.



STEP 2 Create Blends for Merged Text-shaped Boxes

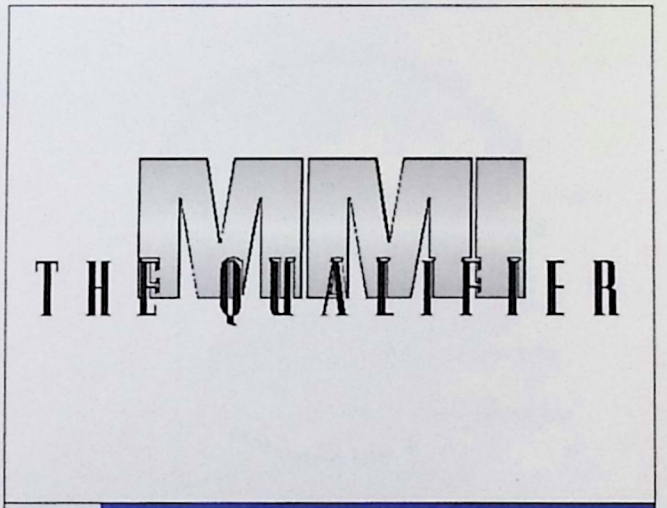
After you merge them, all three boxes will be one. Other Merge sub-commands—in combination with different fonts and positioning—can create some wild effects. Be aware that if you combine a text-shaped picture box with an image in it with another box (regardless if it has a picture or not) the picture will disappear. Except in certain instances, Quark's built-in blends work great for spicing up a merged type-shaped picture box. For this example, I created a mid-linear blend with two shades of blue and then, for kicks and giggles, added a 1-point frame to the selection. ●

Creating a Stamped-in Look in Text



STEP 1 Create Two Text Boxes and Intersect

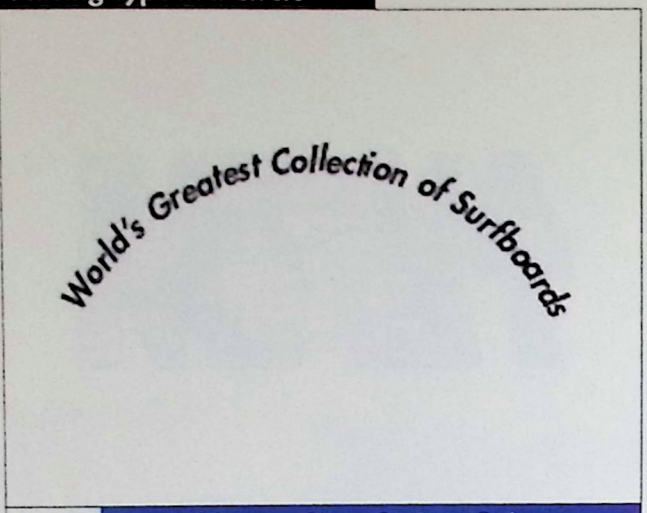
The Merge Commands can offer you a variety of looks, especially with contrasting fonts. In this instance, we used Universe for the type "MMI" to represent the year 2001 and created another text box below using a thin serif font for the words "The Qualifier." Turn both into picture boxes via the Style>Text to Box command. Duplicate "The Qualifier" box and slide it to the side. Now Shift-select the two boxes and choose Item>Merge>Difference from the menu, and it will leave a version of MMI behind with holes in the shape of the Qualifier text embedded within it.



STEP 2 Duplicate, Knock Out, and Position Boxes

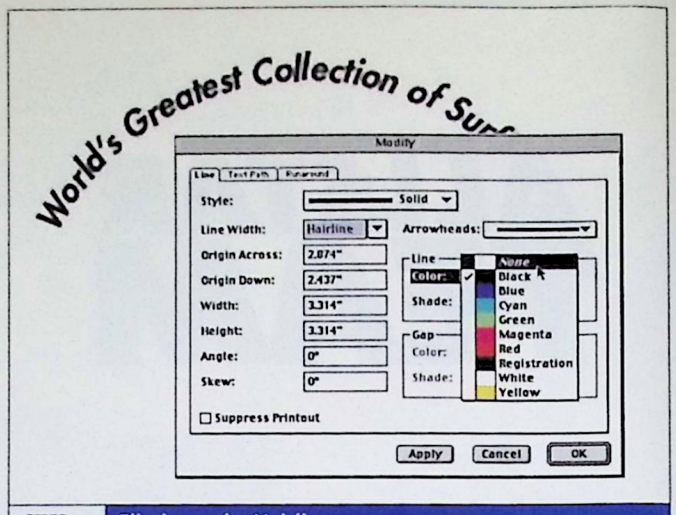
Now that the MMI picture box has an impression of the other text within it, duplicate it, and turn it black via the Modify command. Send it to the back and, while holding the Option key, use the Arrow keys to move it until it's slightly offset, giving it some depth. Grab the other "Qualifier" text-shaped picture box that was created earlier and slide it within the MMI boxes. Depending on the fonts used, you can position one tightly within the other to give it a stamped-in look, or in this case, offset it a little more for a more pronounced effect. ●

Placing Type in a Circle



STEP 1 Draw and Convert a Picture Box into a Path

Click-and-hold on the Rectangular Text tool and several other text box shapes will pop up horizontally alongside. Pick the Circular Text tool (the one with the "A" inside a circle) and draw a constrained circle by holding the Shift key and dragging the mouse. Select Item>Shape and choose the squiggly line—the last shape on the sub-menu—to create a path. Click the edge of the cursor and it will now appear within the edge of the circle, so your text will run along the edge instead of horizontally inside the circle.



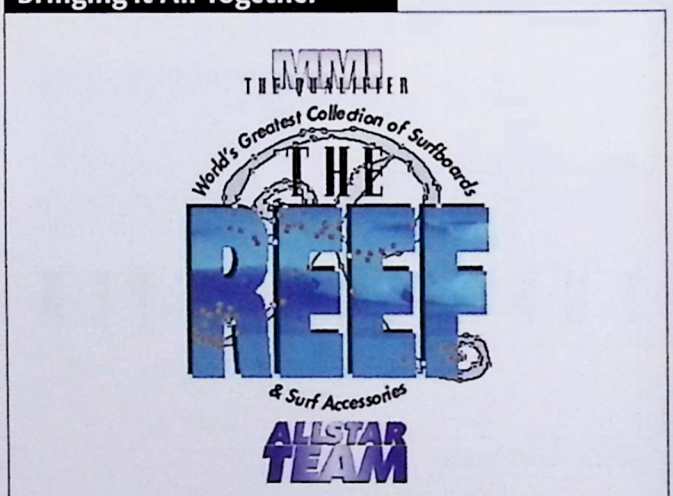
STEP 2 Eliminate the Hairline

Even if your circle didn't have a border, one will suddenly appear on your new path because XPress adds one to new paths and colors them black. Unfortunately, the Frame attribute for a circular text box is lost once it becomes a path and getting rid of it can be a mystery at first. To eliminate the phantom stroke, go to Item>Modify and choose None on the Line Color section of the Line tab. Strangely, unlike a Frame, XPress doesn't allow you to choose 0 points for the thickness—Hairline is the lowest setting you can pick.

STEP 3 Duplicate, Rotate, and Flip

Type some text on the circle and use the Rotation tool in the Measurement palette to adjust it (personally, I like the Measurement palette approach over the other methods as it allows for the most precise control). Choose Item>Step and Repeat and enter 0 for your offset values. Rotate the new circle 180° in your measurement palette. The text should now be upside-down at the bottom. Highlight the type and choose Style>Flip Text to make it run right side up. By shaving or adding a few degrees from the 180° rotation, you can center your text just right.

Bringing it All Together

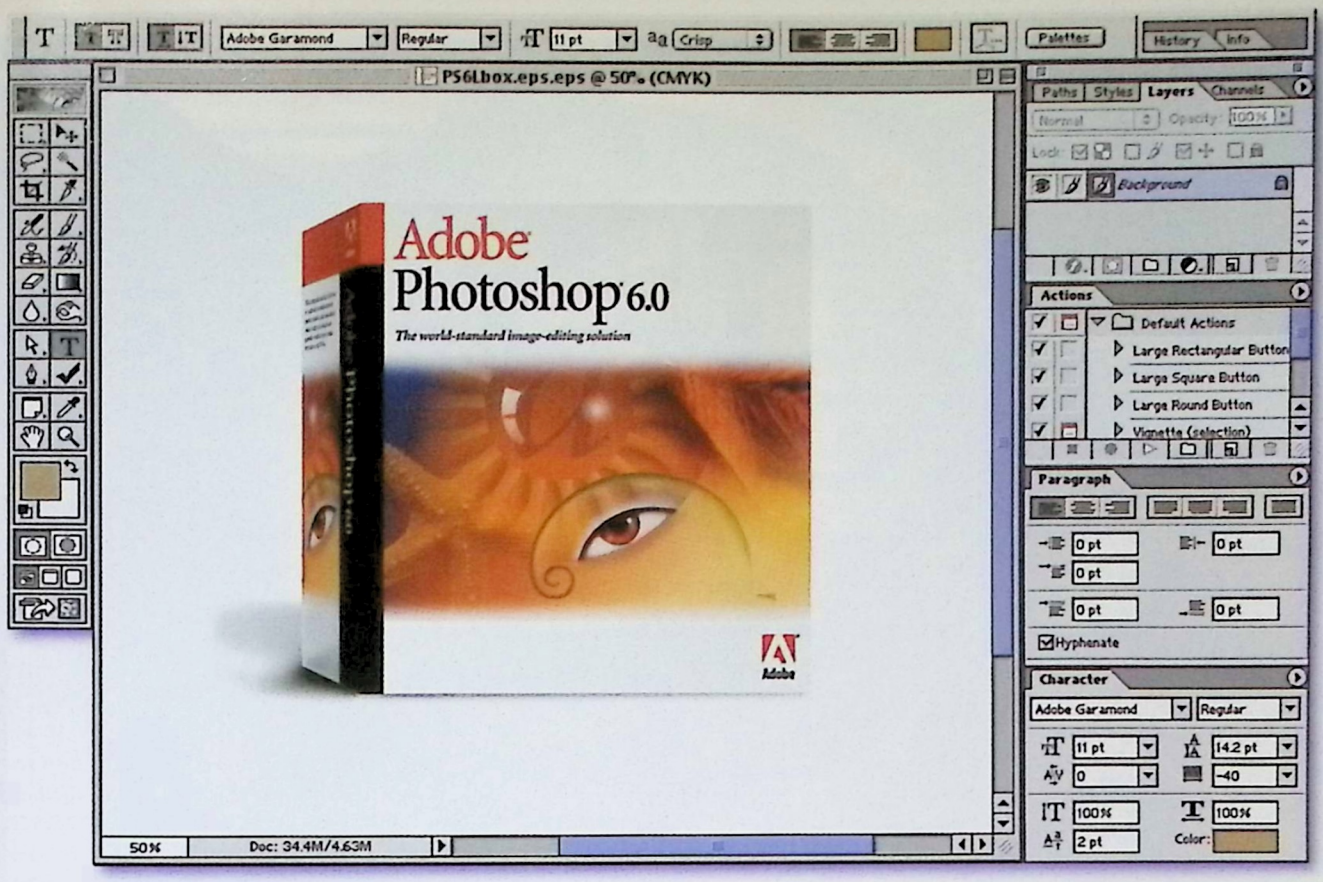


FINAL Add Soft Shadow Text-shaped Picture Box

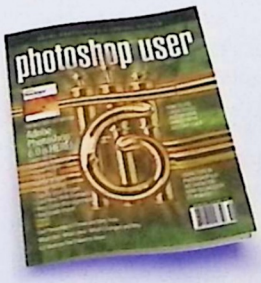
The final step is to create a soft inscreened effect. Luckily, the "R" of the font family Zothique looks like a wave curling so I incorporated this "R" into the art. Type the letter and then turn it into a picture box and use 20% shade of cyan and white for a mid-linear blend. The nice thing about the text being a polygon picture box is being able to tweak the control points to fine-tune it. Use the Item>Edit>Shape command to edit the control points.

Hopefully, this banner example will help open some doors toward creativity with text in Quark, and help you push your designs outside the box in XPress.

Angus McKelvey is the founder and Vice President of Anaka Productions, a company in Maui that specializes in the design and production of visitor publications.



If Adobe® started shipping Photoshop® 6.0 in October... how did NAPP members learn to use 6.0's new features three weeks before it shipped?



Nearly a month before the general public started getting their copies of the most expansive Photoshop update in years, members of the National Association of Photoshop Professionals (NAPP) already knew what the new features were. And better yet, they already knew how to use them.

How's this possible? Well, it's because NAPP, with Adobe's help, created a special all-Photoshop 6.0 issue of their highly acclaimed "how-to" magazine *Photoshop User*. The day Adobe announced Photoshop 6.0, it was already on its way to NAPP members, over a month before 6.0 actually shipped. In this special 6.0 issue, NAPP members learned all the new features, including Layer Styles, the new Web tools, the new type features, vector shapes, and tons more. And on top of that, the minute Adobe made their announcement, every member had access to QuickTime videos, feature articles, and discussion forums all on 6.0 from the members-only Web site. That's an example of how the NAPP keeps its members on the cutting edge.

The NAPP is an educational organization just for people who use Adobe Photoshop. And joining this ever-expanding global community can change the way you use Photoshop forever. Membership is open to anyone using Photoshop and is essential for graphic designers, ad agencies, photographers, Web designers, educators, print shops, publications, or anyone who realizes that there's more to learn about Photoshop than there is time to learn.

Join today, and we'll include that special all-Photoshop 6.0 issue in your new member kit. Plus, as a member, you'll also enjoy a host of member benefits, including:

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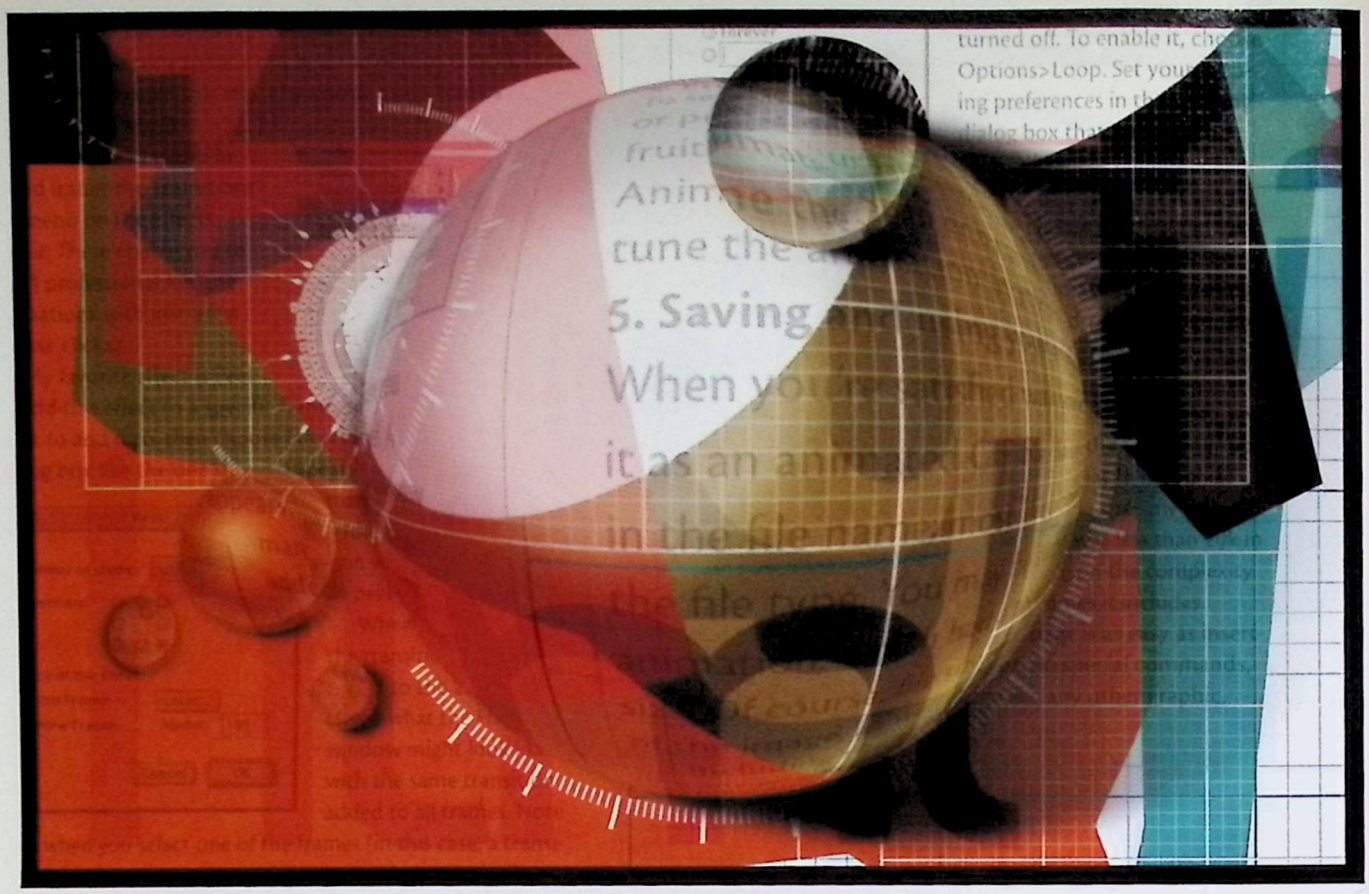


Designing Web Graphics

creating animated GIFs with GifBuilder

BY MARIA LANGER

The simplest animation that you can include on a Web page is an animated GIF file. An animated GIF contains multiple frames of an image that are displayed in a series with a predetermined time delay between each one. The result is a quick-and-dirty animation that can be remarkably smooth and impressive.

Animated GIFs, when done properly, can be very small files that load quickly into the visitor's browser. Best of all, they're compatible with all browser software and don't require special plug-ins to view.

A while back, I discussed how to create an animated GIF using ImageReady. In a way, that's like using a tank to swat a fly. There's a much more basic tool that's absolutely free: GifBuilder 1.0 by Yves Piguet. You can find it online at http://homepage.mac.com/piguet/gif.html.

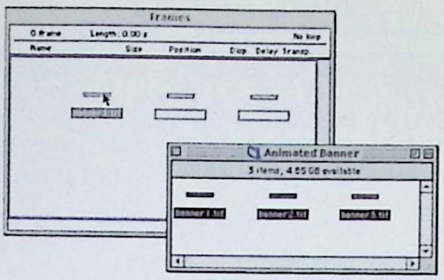
STEP 1: Creating the images

GifBuilder is not an image-editing tool. It's a one-trick pony for taking existing images and converting them into animations. So to get started, you'll need to create the images you want to use in the animation in your favorite image-editing program. The images should be the same size and saved in PICT, GIF (of course), TIFF (baseline), or Photoshop 2.5 or 3.0 format.

In this example, we're going to create an advertising banner for a Web site. It'll have three images (illustrated right), which we'll animate with GifBuilder.

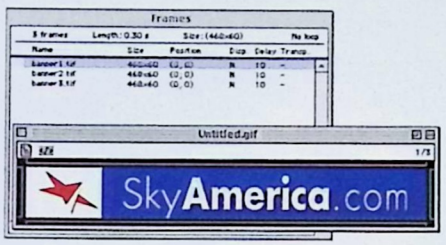
STEP 2: Bringing the images into GifBuilder

The next step is to launch GifBuilder and load the images into its Frames window. This is as easy as dragging the image file icons from their Finder window into the GifBuilder Frames window.



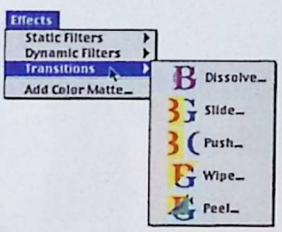
The files appear in the Frames window and the first (or selected) frame appears in the GifBuilder document window. The frames appear in the order they'll be displayed. You can drag a frame up or down in the list to get them in the correct order if necessary.

STEP 3: Set Options

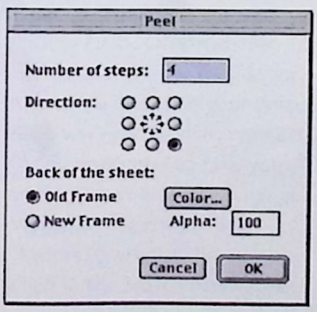


Now the fun begins! Although you can create an animation that simply shows each frame, one at a time, it's way cooler to attach effects to frames. Depending on the effect you select and the options you set, you can increase the number of frames in the animation by "tweening" two frames. For example, say you want one frame to fade out and the next to fade in. GifBuilder can build this effect by creating new frames between the two.

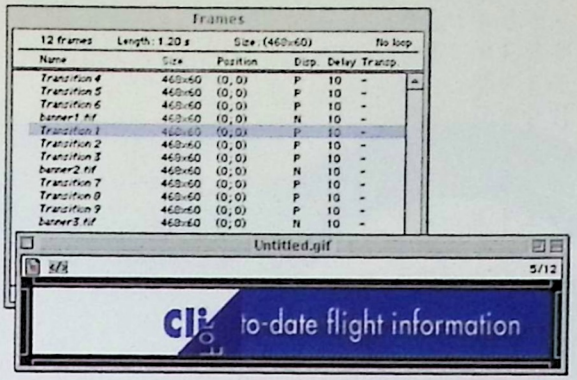
The best effects can be found under the Transitions submenu, under the Effects menu. These enable you to build professional-looking animations with just a few mouse clicks.



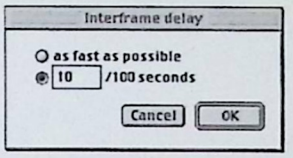
My favorite effect is Peel. To add this effect to a specific frame, select the frame you want to add it to, then choose Effects>Transition>Peel. A dialog box like the one shown below appears. Use it to specify how many frames should be added and which direction you want the image to peel away.

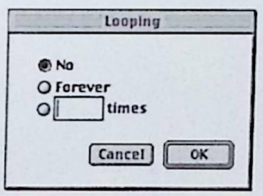


When you're finished, the transition frames are added to the animation. Below is what the Frames window might look like with the same transition added to all frames. Note that when you select one of the frames (in this case, a transition frame) you can see exactly what that frame looks like.



There are other options you may want to set but the most important are probably delay and looping. Delay affects how long an image frame appears on screen before it changes to the next frame. The default delay is 10/100ths of a second. Depending on the animation, you may want to make this smaller or larger. In this example, we'd like to make it longer for each of the original images (not the transitions), so they appear on screen long enough to read. Command-click to select the original three frames, and choose Options>Interframe Delay to display the Interframe Delay dialog box, enter a larger value in the edit box, and click OK.





Looping refers to how many times the animation is displayed. By default, looping is turned off. To enable it, choose Options>Loop. Set your looping preferences in the Looping dialog box that appears and click OK.

STEP 4: Preview your animation

To see what your animation looks like, choose Animation>Start or press Command-R. The document window displays the fruits of your labor. You can stop the animation by choosing Animation>Stop or by pressing Command-period. Then fine-tune the animation as you see fit.

STEP 5: Saving and using your animation

When you're satisfied with your work, choose File>Save to save it as an animated GIF file. Be sure to include the ".gif" extension in the file name; most Web browsers need that to recognize the file type. You may be surprised by the file size—my little animation, which had a total of 15 frames, was less than 20 KB in size. Of course, file size will vary depending on the complexity of the image, as well as the number of frames it includes.

Including the animation in a Web page is as easy as inserting any graphic image. No JavaScript, no special commands, no plug-ins, just add it to the page like any other graphic. What could be easier?

Maria Langer is a freelance writer who has been using and writing about Macs since 1989. She's the author of Peachpit Press's Putting Your Small Business on the Web. *Visit her on the Web at www.marialanger.com/.*

DREAMWEAVER
i believe you can get me through the night

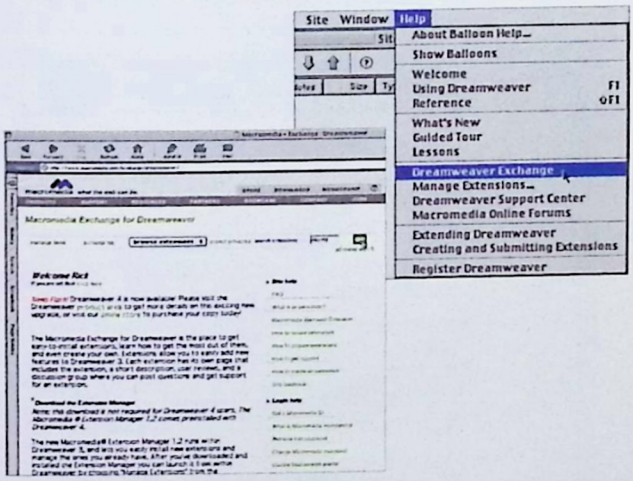
Dreamweaver

don't know much about pro-gram-ming...

BY RICK TRACEWELL

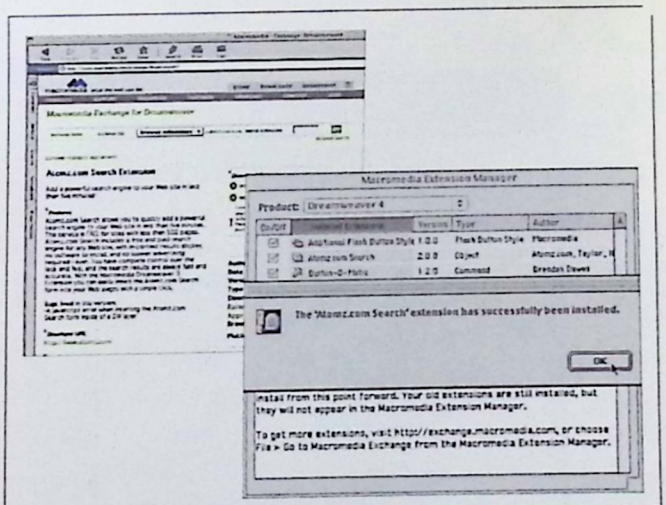
Where does a Web site design stop? Does it stop with the graphics? Do designers (gasp!) actually have to know how Web sites work and figure out how to make the design and the entire site functional? In the first section below, I'll show you, step-by-step, how to add a quick, easy, powerful, and free search engine to your Web site (for sites less than 500 pages). This search engine, by the nice people at Atomz.com, is plug-and-play for Dreamweaver users because it's a plug-in that places their search engine creation tools right into Dreamweaver's interface. Cool, huh? Also in this issue, have you ever wondered how to add a QuickTime movie to your page, making it the right size and with all the cool QuickTime controls? In the second part of this tutorial, I'll show you a quick (would that be quick-time?) how-to that will help you sleep easier tonight.

Adding an Atomz.com Search Engine



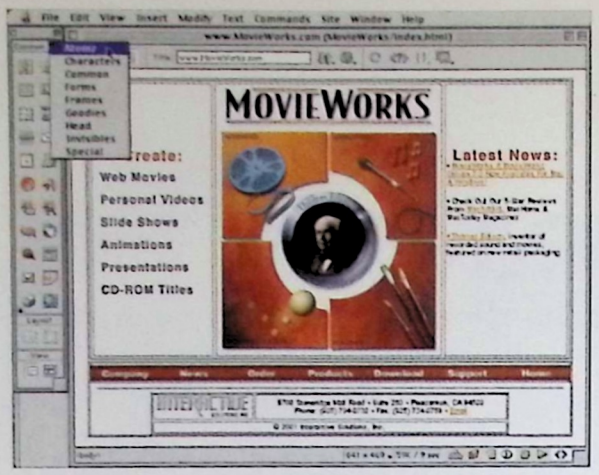
STEP 1 Find the Atomz.com Plug-in

Open up Dreamweaver and choose Help>Dreamweaver Exchange from the pull-down menu. It will launch your default Browser—you have to connect to the Internet—to take you to the Dreamweaver Exchange Web site. Once there, type "Atomz" (without the quotes, silly!) in the search box at the top right of the page and click on Go. The current version of the Atomz.com plug-in as of this writing is 2.0.8, but make sure you get the latest version when you download.



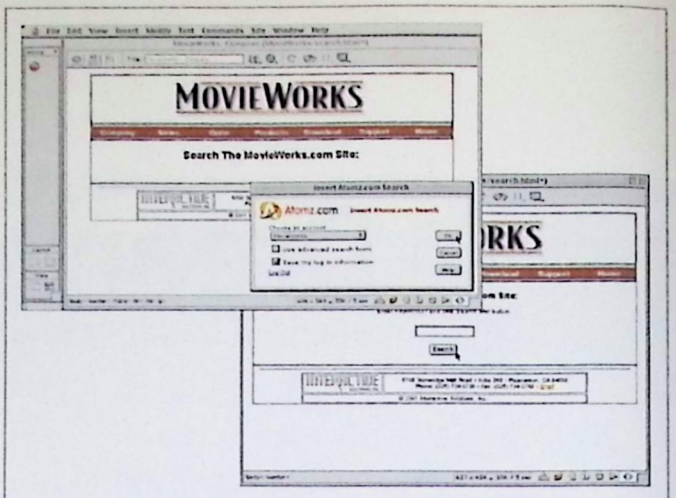
STEP 2 Download and Install the Atomz.com Plug-in

In the dialog box that pops up, choose a common Web font such as Arial, Helvetica, Courier or Times (Note: If you use an uncommon font, your Flash text will not appear the way that you would like it), and then choose the point size of the font. Don't worry about making it perfect at this point, as you can easily edit your parameters later.



STEP 3 Open the Page and Launch Atomz

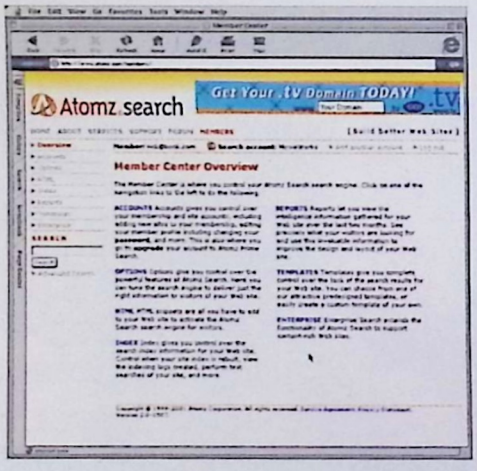
Once you've opened up the page you want to add your search engine to, click on Common at the top of the Objects Panel (usually at the upper-left of your screen) and choose Atomz from the pop-up menu. Now, you'll see an icon for the Atomz search engine. Click on it and a dialog box will pop up asking you to join Atomz.com. (Don't worry, it's a 30-second task—even if you type with one finger—and doesn't cost anything). You'll have to go through a sign-up process. Just follow the instructions. It's a breeze and you'll be searching your site in no time.



STEP 4 Creating the Search Engine

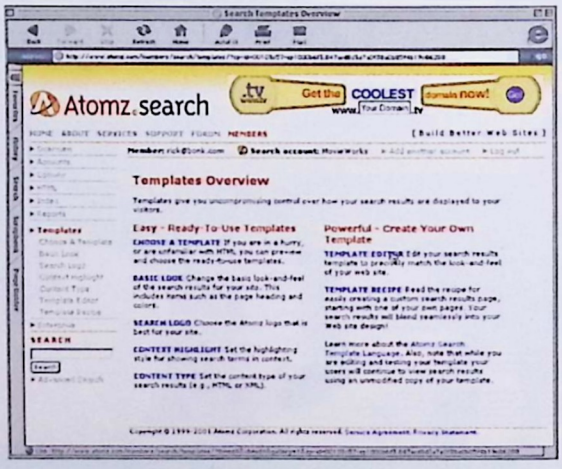
Click on Continue in the Atomz dialog box, where you clicked to join. The Atomz.com site will be contacted and a box will come up giving you a pull-down menu with any accounts that you've created. Choose the one you created on the Atomz.com site and click OK. Leave the "Use advanced search form" unchecked for this tutorial.

Voilà! Now, you have a search page. Yes, it's that easy. To customize the results page and how Atomz.com catalogs your site, see Step 5. By the way, you can experiment later with the many different features of the Atomz search engine. For a free search engine the advanced search is really excellent. Check it out.



STEP 5 Customizing Your Search Page

Now, you're ready to customize your search results page—the page that comes up after someone clicks the search button on your site. Here's where the fun starts. Atomz.com is chock full of features and customizing tools. We don't have space to list everything here, but you can log into the Member Center at www.atomz.com to see what they have. Once you've logged into the site, you can edit the HTML, your Reports (where you can see how visitors search your site), Templates (for those who don't want to mess with HTML), Options (all of the features of the Atomz search), and much more, including customizing your search results page.



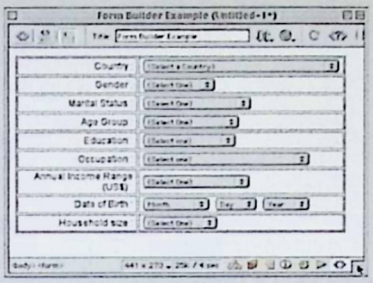
STEP 6 Using Templates for Your Search Results Page

From the Templates page (or from the Templates bar on the left side of the screen), click on Choose a Template. Now, you'll see a list of ready-to-use templates. To the right of each template, you can click on Test Drive to see what the results will look like. Once you've decided, simply click on Choose And Use from that same page and you are "donesky." Pretty easy, huh? Now, go put a link on your site that says, "Hey! Look at me! I made a search engine!" Actually, on second thought, that sounds kind of dumb. Maybe just a simple "Search Me" link would be a better idea. ●

A Few Other Groovy Behaviors

[You can find these behaviors at www.macromedia.com/exchange/dreamweaver/]

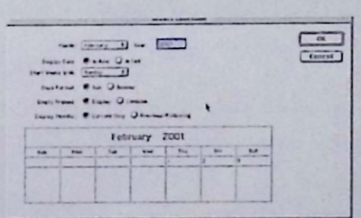
Form Builder—This is a pretty cool little tool if you want to put together a standard information-gathering form for visitors to fill out. (You know the kind, where you ask stuff like gender, marital status, education, country, income, occupation, etc.) This little behavior fills in the items for the pull-down menus for you! It has a nice and easy interface for you to customize the stuff you want, and once you click OK, "Blam!" you've got your form. The good news is that it's now simple HTML, allowing you to edit the information easily (wait 'til you see the list of countries), add and remove items, etc.



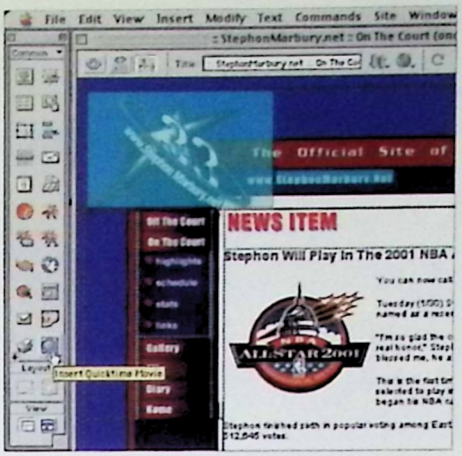
Menu Builder—Created by the author of Form Builder, this behavior actually won Best Dreamweaver Extension at last year's Macromedia Dreamweaver Conference 2000. Ever wanted to add one of those cool pull-down menu-navigation tools, where visitors choose something from the list and it zips them right over to the page? Well, want no more. This behavior does it for you in seconds using JavaScript right in Dreamweaver. You don't need any CGI or Perl script on your server and you can choose either to have people click a "Go" button or just have the pull-down menu take someone to a specified URL as soon as they select it from the list.

Corporate Mumbo Jumbo Generator—You'll love this behavior. Do you ever wish you had some great, professional-looking text to use as filler when you're showing a client (or your boss) a design and you don't want it to look empty? Most old-timers use lorem ipsum dolor—just a bunch of text that looks really good from a distance—but I'll bet they'll get a kick out of this once they try it. Created by Macromedia, this behavior simply dumps a bunch of corporate mumbo jumbo (you choose the number of characters you need) into a document. Its icon is a shovel (if that's any indication of the idea behind this). The great thing is that it works beautifully.

Insert Calendar—This one's awesome! Have you ever tried to make a really nice, clean calendar using tables? Okay, so has your hair grown back yet? Good, because you'll never have to go through that again. This little gem creates the calendar withdays and dates in the right spots in seconds. You customize the month, year, and the look of the calendar. Then, you just pop in and add colors to table cells or rows, change fonts, etc.

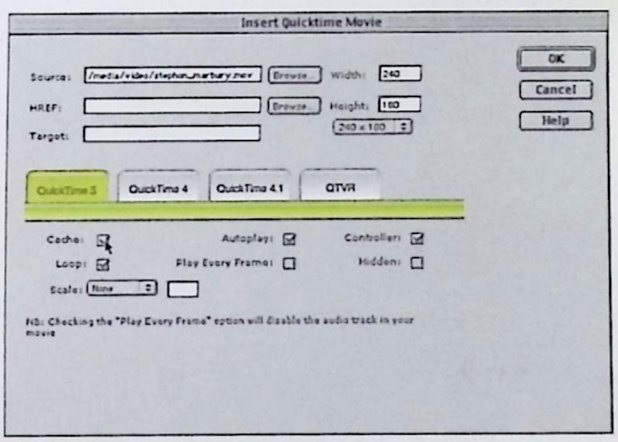


Adding a QuickTime Movie to Your Page



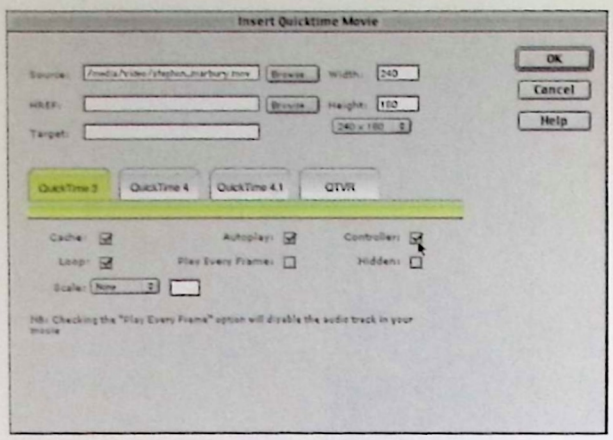
STEP 1 Add the QuickTime Movie to Your Page

This is the easiest part. Open the page you'd like to add the movie to, and get the cursor blinking on the page where you want the movie to be displayed. Now, go to the Objects window (make sure that Common is selected in the small pull-down menu at the top), and click on the Insert QuickTime icon at the bottom. This will launch the Insert QuickTime Movie dialog box where you'll create the settings for your movie.



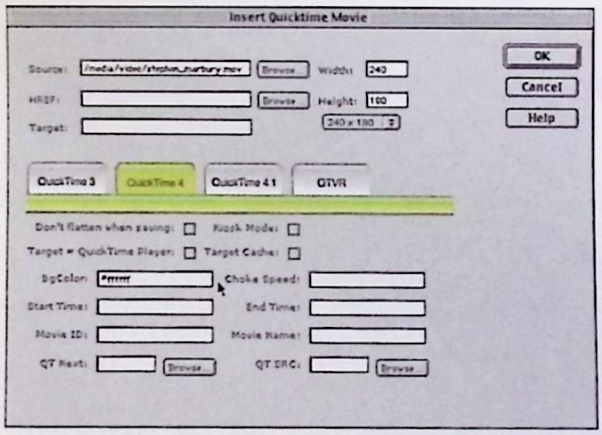
STEP 2 Specifying Your QuickTime Movie Settings, Part 1

The first thing you need to specify is the source of your movie (duh!). Use the Browse button or type in the path. Once you've chosen your file, the width and height will fill in automatically. You can make your movie a link (if someone clicks on the movie, they'll be taken to a different page) by adding an HREF (a Web site address) here. Make sure you place a full URL (for example, http://www.macdesignonline.com) here. The Target tag determines how you'd like the link to take people from your page (if you didn't set the HREF, don't worry about the Target, leave it blank—such as when you're using frames and want the link to come up in a specific frameset).



STEP 3 Specifying Your QuickTime Movie Settings, Part 2

Next, specify how you'd like the movie to be displayed. Click the box next to Cache if you'd like the movie to remain in the visitor's browser cache. If it's checked, the movie will not have to download again when the visitor hits the "Back" button to return to the page. Autoplay is already checked, which will make the movie start playing once it has downloaded enough of the movie to start. The Controller box is also checked, which will display the movie controls (stop, rewind, etc.) underneath the movie. Loop is also checked; uncheck it if you want your movie to play only once.



STEP 4 Specifying Your QuickTime Movie Settings, Part 3

Don't check Play Every Frame if there's sound in your movie, as it will disable it. Don't check the Hidden box unless, well, you know.... For more advanced settings (and for site visitors with QuickTime 4), select the QuickTime 4 and QuickTime 4.1 tabs. Ignore QTVR unless you're creating a QuickTime VR movie. In the two QuickTime 4 tabs, you can specify many items, such as background colors, Kiosk Mode (allowing visitors to drag-and-drop your movie to their desktop), and more. Click on the Help button underneath Cancel for more information on each feature. ●

Dreamweaver Q & A

Q. *Can I create Flash buttons that can be customized within Dreamweaver using the new Insert Flash feature?*

A. Yes! The Dreamweaver behavior that you need to do this (Generator Insert Text) actually comes on the Dreamweaver 4 (DW4) CD-ROM. For details and instructions on how to install the behavior from the CD, see www.macromedia.com/support/dreamweaver/assets/flashbutton/.

Q. *What version(s) of HTML and JavaScript does Dreamweaver 4 write?*

A. Dreamweaver 4 writes HTML 4.0 (for DHTML) and for compatibility purposes, HTML 3.2. As far as JavaScript is concerned, DW 4 uses version 1 and 1.2 depending on the most compatible code for the task.

Q. *Does Dreamweaver come with Web page templates?*

A. Yes, there are some on the CD your software came on, and they're also available on-line at www.macromedia.com/support/dreamweaver/download/templates/.

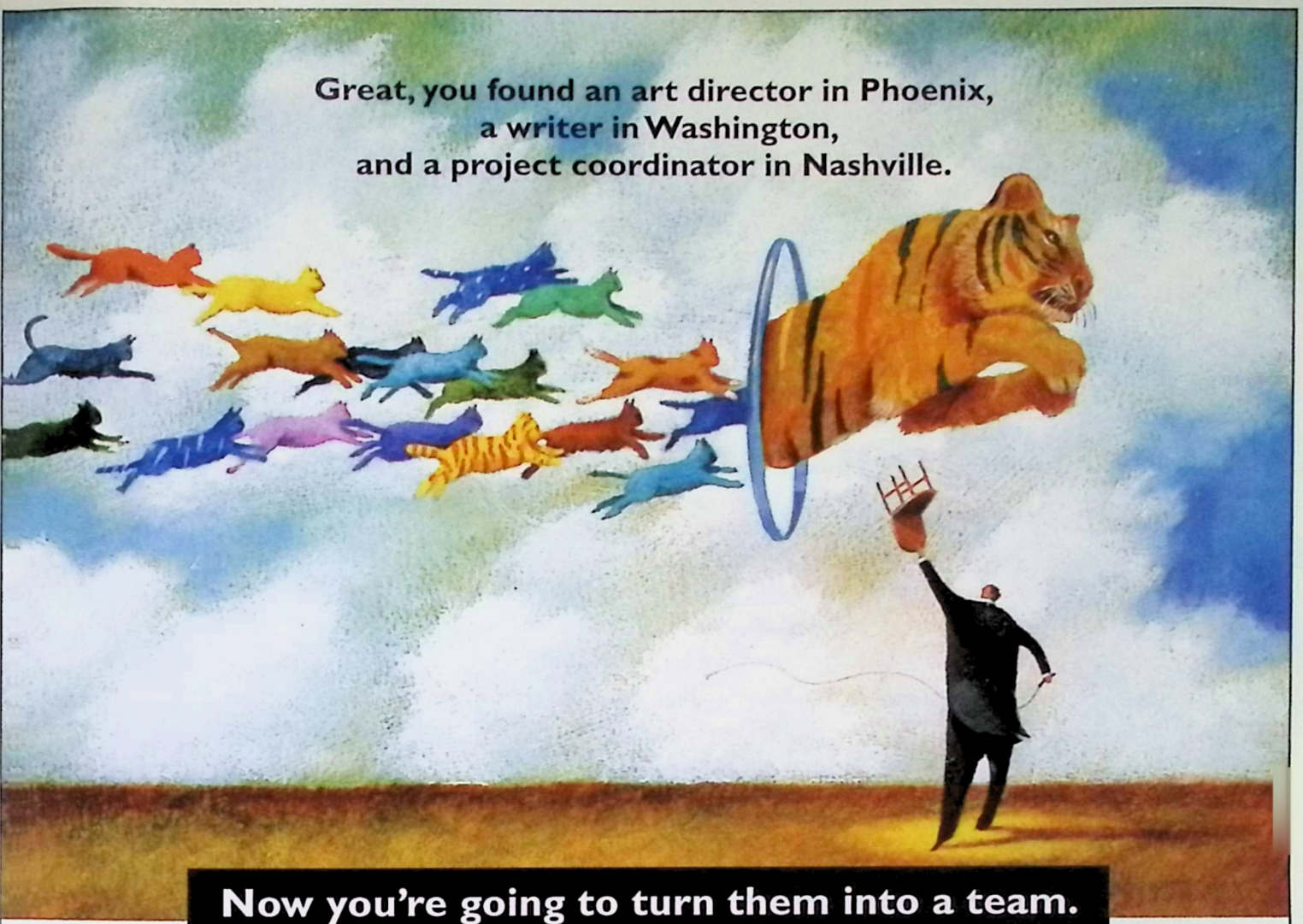
Q. *What's the difference between Dreamweaver and Dreamweaver UltraDev?*

A. Dreamweaver is strictly an HTML editor for designing Web sites. Dreamweaver UltraDev, on the other hand, allows developers to work with HTML as well, but also allows them to produce in scripting languages, such as ASP, JSP, CFML, etc. UltraDev is geared for dynamic Web applications.

Q. *Can I open up Microsoft FrontPage templates in Dreamweaver?*

A. No, Dreamweaver does not open up or import FrontPage templates. md

Rick is a long-time Web designer, marketing consultant, and writer living in Pleasanton, California. He can be reached at: rick@tracewell.org.



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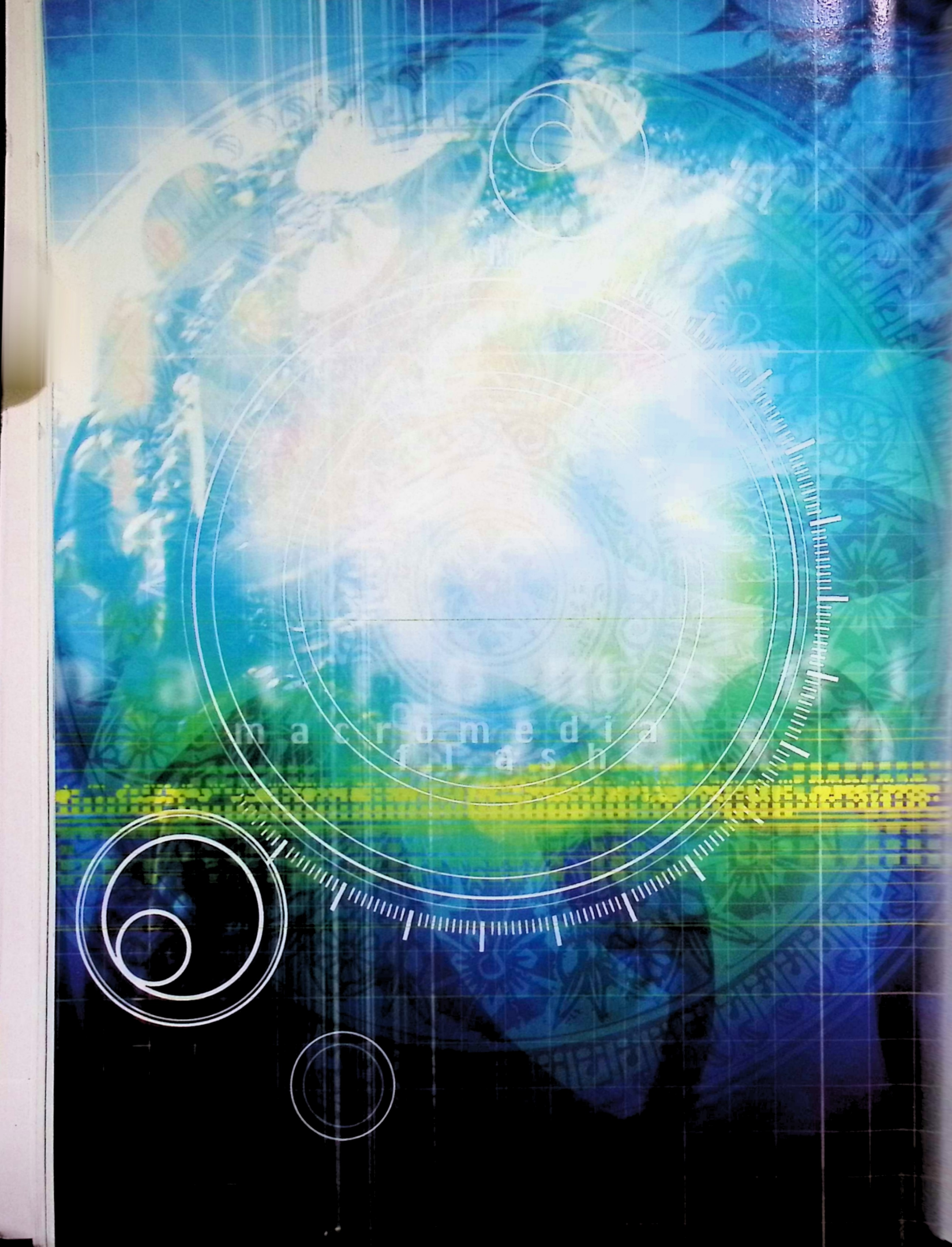
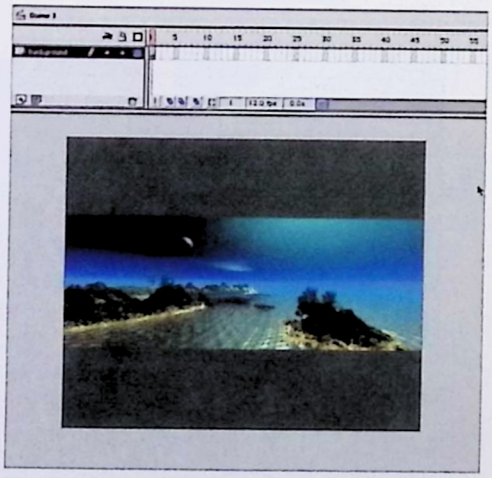

macromedia
flash

Macromedia Flash

creating and animating buttons

BY CYNDY CASHMAN, PH.D.

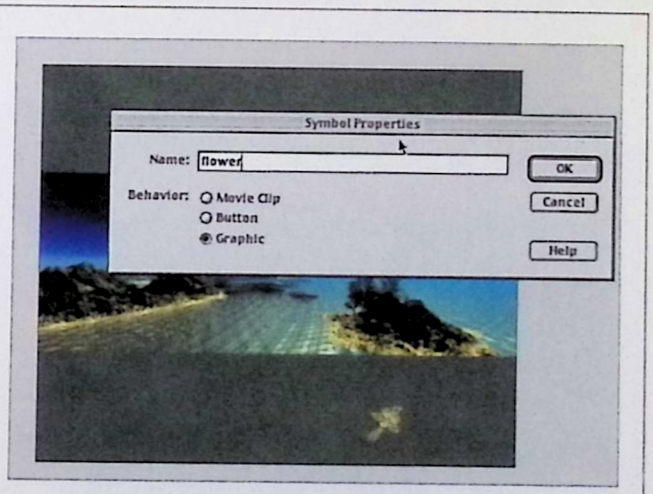
Just a simple animation can add a lot of "Flash" to a Web site. In the following tutorial, we'll show you how to add interest to a Flash movie's interface by animating buttons onto the screen. In Flash, you can draw paths for your animations to follow. In this case, the button will follow the path that we create. As it follows the path, you can transform its size to make it appear as if it's coming toward the viewer. Once the button reaches its final destination we can assign a URL link to it.



STEP 1 Getting Started

Create a new movie and specify the Movie Properties. Rename Layer 1, Background. Place a background graphic on the Stage.

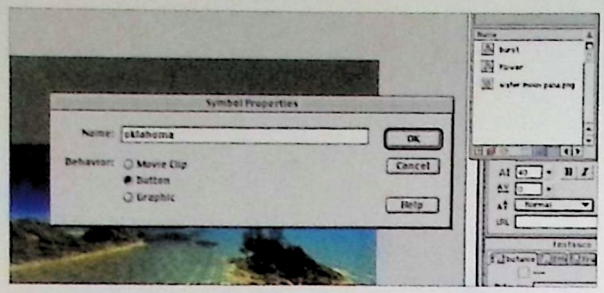
Tip: Use the Eyedropper in the Movie Properties window to select a shade for the Stage from the background graphic.



STEP 2 Creating a Graphic Symbol

On the Stage, create a graphic to use as a button. Select the graphic and press F8. In the Symbol Properties window, type a name for the graphic and select Graphic as the Behavior.

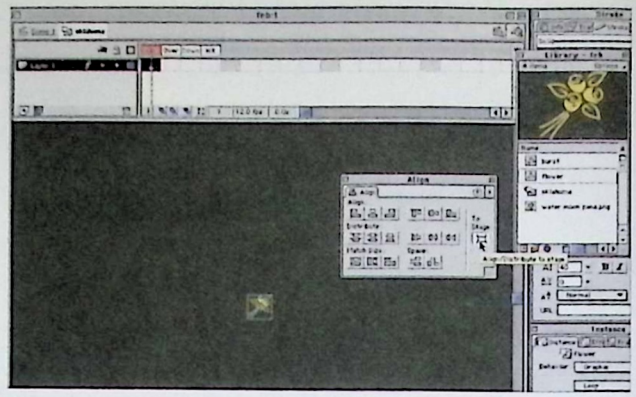
Tip: The flower design in my movie is a Webdings font. Symbol fonts provide an excellent graphics source for Flash movies.



STEP 3 Creating a Button Symbol

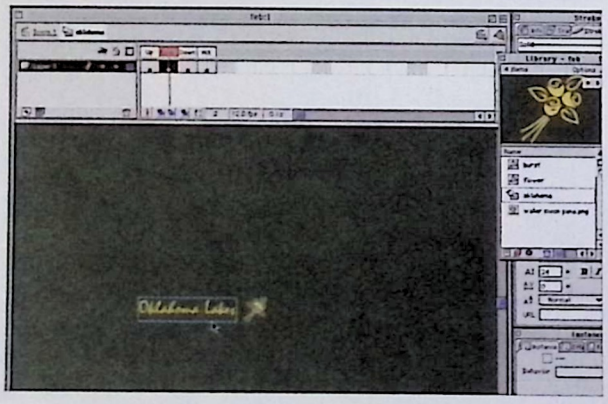
Choose Insert>New Symbol from the Menu (Command F8). In the Symbol Properties window, type a name for the button and select Button as the Behavior.

Tip: Choose a name that corresponds with the button's link or function.



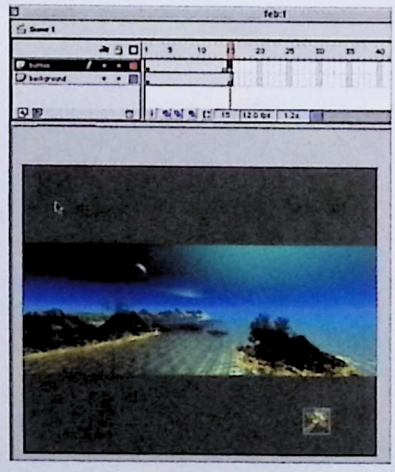
STEP 4 Creating the Button

In the button symbol window, place an Instance of the button graphic in the center of the Stage. Choose Window>Panels> Align (Command K) to open the Align Panel. Click the To Stage Icon. Next, click the Vertical and Horizontal Align icons.



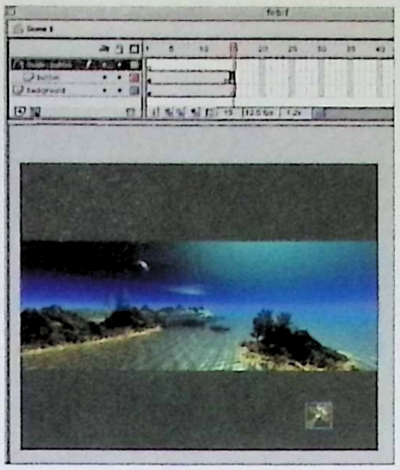
STEP 5 Setting the Button States

Insert keyframes (F6) in the Over, Down, and Hit States. In the Over State, add a description of the button. This is what a user will see when the mouse is rolled over the button. In the Hit State, draw a Rectangle over the button graphic. This is the area that activates the button when the mouse is rolled over it.



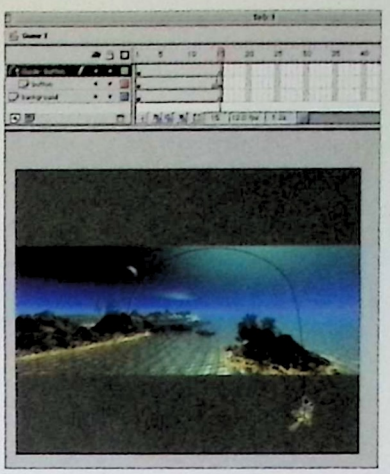
STEP 6 Adding the Button to the Timeline

Insert a new layer above the Background layer. Name the layer "button." Select Frame 15 in the Button and Background layer. Press F5 to Insert Frames. Place the button Instance on the Stage. Insert a keyframe (F6) in Frame 15 of the Button Layer.



STEP 7 Adding a Guide Layer

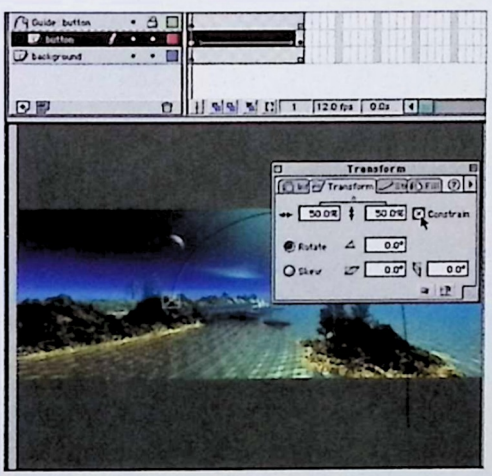
Select the Button layer. Click on the Add Guide Layer icon.



STEP 8 Adding a Guide Path

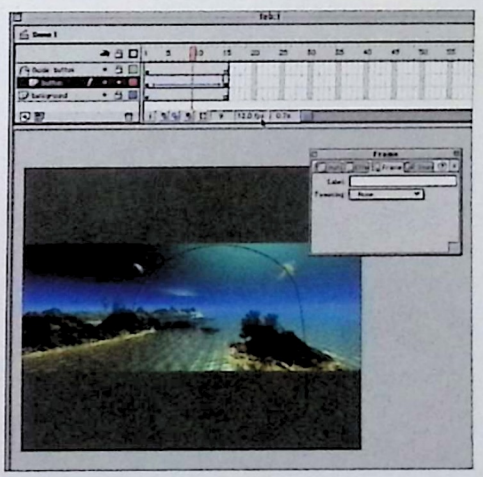
Draw a path on the Guide layer for the button to travel. Lock the Guide layer and Background layer.

Tip: Lock the Background and Button Layer before you start drawing a path. This will prevent you from accidentally drawing the path on the wrong layer. After you draw the path, unlock the button layer.



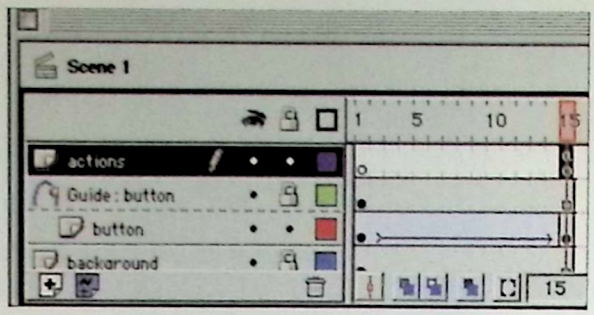
STEP 9 Setting up the Animation

Click in Frame 1 of the Button layer. Snap the Button Instance to the beginning of the Path. With the Instance still selected, open the Transform Panel. Click the Constrain box then enter a percentage. Snap the Button Instance to the end of the Path.



STEP 10 Tweening and Scrubbing

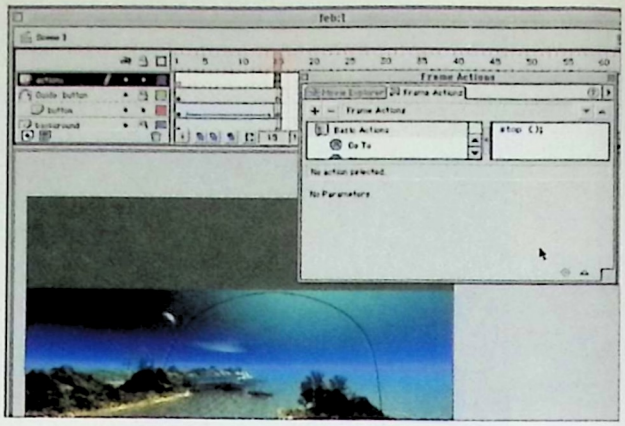
With Frame 1 of the Button layer still selected, open the Frame Properties Panel. Choose Motion Tweening from the menu. Drag the playback head to scrub through the timeline, making sure the button follows the Path.



STEP 11 Adding an Actions Layer

Insert a new layer above the Motion Guide layer. Name it Actions.

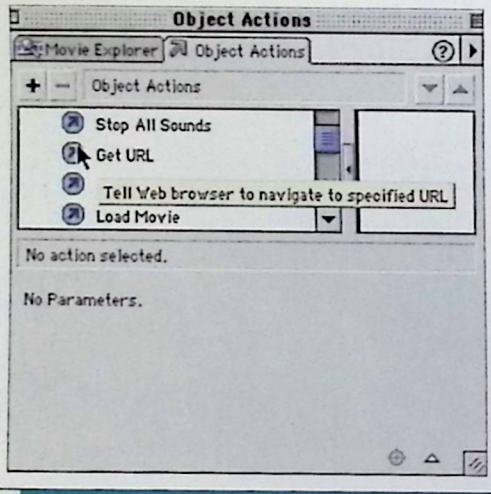
Tip: Always use a separate layer for frame actions. This makes it easier to debug your movie.



STEP 12 Controlling the Playback Head

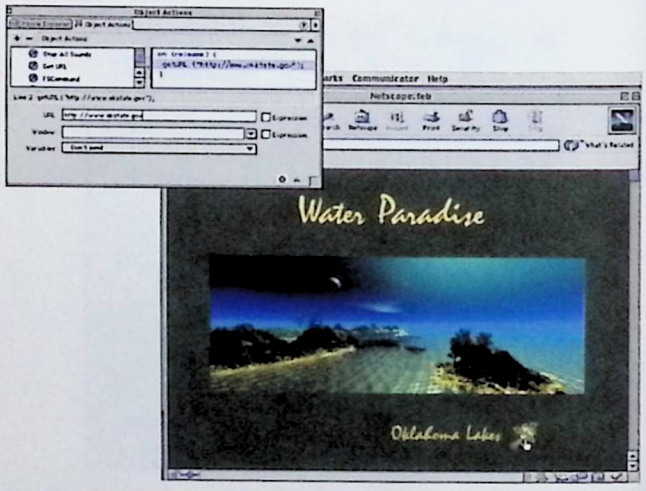
Select Frame 15 and insert a keyframe in the Actions layer. Open the Actions Panel and double-click on the Basic Actions icon. Scroll until you see the Stop action. Double-click to select it.

Tip: Frame actions are always added to keyframes. Make sure you've selected the correct keyframe in the timeline before adding an action.



STEP 13 Adding a URL Link to a Button

Select the button on the Stage. Open the Actions Panel and double-click on the Basic Actions icon. Scroll until you see the Get URL action. Double-click to select it.



STEP 14 Specifying the Address

Click in the URL box and type a URL address.

Tip: The mouse event "release"' is automatically added to the ActionScript. To change the type of mouse event, click on the word "release" in the script. Parameters for the event will be displayed. Make appropriate selections.

Cyndy is the president of Breakaway Interactive, Digital Training and Media Center. She can be reached at (405) 364-9343 or by e-mail: cyndy@breakawayinteractive.com

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April 27, 28, and 29, 2001
Los Angeles, CA • LA Convention Center

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PhotoshopWorld is where the most creative minds, the coolest Photoshop wizards, and some of the most popular industry gurus get together with *you* to share ideas, techniques, and tricks of the trade.

At the end of this conference, you'll know more about Photoshop, you'll be worth more to your company and clients, and you'll be faster and more productive than you ever thought you could be. And best of all, you'll have a blast!

Turn the next page for full registration information. Seating is limited and will be filled on a first-come, first-served basis, so register today.

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the annual convention for photoshop® users

training **sessions**

PhotoshopWorld 2001 is the ultimate Photoshop event, because you'll learn all the latest techniques, all the newest shortcuts, and all the tricks of the trade to make you better and more valuable than ever before. There are over 50 Photoshop sessions, with sessions for every skill level, so you can choose which sessions best fit your particular needs. Plus, there's a full Photoshop tech-expo where you can get your hands on all the latest gear, like digital cameras, scanners, plug-ins, and more.

PLUS WACOM Hands-on Track

learn from **the experts**

PhotoshopWorld 2001 gathers the most creative minds in the Photoshop community as instructors. Not just academics or people who write about Photoshop—these are people who make their living using Photoshop and understand the problems and challenges real-world Photoshop users face every day.

detailed class **workbooks**

Each attendee receives handouts that accompany each session (last year, it was two complete workbooks over 200 pages each!). But what's really great is that you not only get handouts for the sessions you attend, you get the handouts from every session in the entire conference (except the sponsored technical sessions), so even if you can't attend a session, you don't miss out.

who should **attend?**

PhotoshopWorld is a must for graphic designers, Web designers, photographers, print shops, ad agencies, educators, publications, multimedia designers, service bureaus, art directors, motion graphics producers, and anyone who wants to stay on the cutting edge of Photoshop techniques and technology.

turn the next page for registration information

opening night **kickoff party**

PhotoshopWorld 2001 kicks off Friday night with our opening-night party, sponsored by Adobe Systems. Meet and mingle with your fellow students and the Photoshop World instructors. Plus, there will be great live music, free munchies, and a cash bar.

instructor **jam session**

Next, we move into the main theater where the PhotoshopWorld instructor "Dream Team" will take the stage to share some of their favorite Photoshop tricks, each one vying to outdo the other in this Photoshop "Jam Session" sponsored by Adobe.

photoshopworld **guru awards** (friday)

After the Jam Session, it's time for the 2nd annual "Photoshop World Guru Awards." You'll see some great Photoshop design work from your fellow attendees in eight different categories. (Any attendee may submit art for this free competition. Rules and entry form at www.photoshopworld.com).

technology **expo** (saturday and sunday)

Check out all the new gear at the PhotoshopWorld Tech Expo. You'll get your hands on the latest scanners, digital cameras, Photoshop plug-ins, and printers from the leading developers in the industry!

keynote **presentation** (saturday)

We start the conference off with a special keynote presentation (the photo at right shows Adobe co-founder Chuck Geschke during last year's keynote presentation).

conference **sessions** (saturday)

After the keynote, the training begins with a main track and four concurrent breakout tracks. You create your own custom schedule by choosing which sessions you want to attend and moving between sessions as you like.

poolside party: **hollywood style** (sat. night)

This year we've got the coolest venue for our private party ever. Party poolside with a live salsa band, drinks, and munchies under the stars as you mingle with the instructors and other attendees from around the world!

wacom hands-on **track**

Wacom is sponsoring a special hands-on track, where you can learn to unlock the creative combination of Photoshop with a graphics tablet, with separate sessions for graphic tablet beginners and advanced users (limited seating).

wrap-up and **prize giveaways** (sunday)

We wrap up PhotoshopWorld 2001 back in the main hall where we will have drawings for loads of great software and hardware giveaways, T-shirts, and lots of cool goodies.

conference sessions

SATURDAY, APRIL 28

	MAIN SESSION	BREAKOUT A	BREAKOUT B	BREAKOUT C
10:00 am—11:00 am	**Mastering Layers** You'll learn how to harness the power of Photoshop's layers, create cool clipping group/layer mask effects, use shortcuts to speed up your work, and the layering tricks the pros use to create stunning visual effects.—KELBY	**Layer Blend Mode Magic** After this session, Layer Blend Modes will finally make sense, and once they do, it will open a whole new world of creativity. You'll instantly know which modes to use when, and how changing just one layer setting can turn the ordinary into the extraordinary.—WILLMORE	**Using Illustrator with Photoshop** Learn the tips for using Adobe Illustrator with Photoshop and how to use these two powerful tools together to expand the limits of your creativity. —KOST	**Creating Great Black-and-White Images** We'll show you how to get better-looking, cleaner, crisper grayscale images every time, using our proven technique. You'll learn how to convert images from RGB to Grayscale and get better results, and much more.—KERR
11:30 am—12:30pm	**Channels Made Easy** Learn the power of Photoshop channels and how to use them to create everything from intricate selections to special effects that couldn't be achieved any other way. —WILLMORE	**Photoshop 6.0 Power Session** If you need to get up to speed on all the new features of Photoshop 6.0, this is the session for you. You'll learn all the most important new features, shortcuts, keyboard commands, and the real-world info you need to unlock 6.0's new powerful tools and features.—KELBY	**WOW! Painting Techniques** This session by the author of the *Photoshop 5/5.5 Wow!* Book, Jack Davis, will focus on Photoshop's new Art History Brush, as well as Photoshop's established History Impressionist Brush as tools for creating original digital illustrations and paintings.—DAVIS	**Getting Great Color Separations** We show you how to configure your CMYK setup in Photoshop and which numbers to use to get stellar color separations. If you've ever wondered how the pros get such great color in print, you can't miss this session! —KERR
12:30 pm—1:30 pm	**LUNCH BREAK**			
1:30pm—2:30pm	**Down & Dirty Tricks, Part I** This session features the most requested "whiz-bang" effects presented in a step-by-step format. You'll be amazed at how easy these eye-popping special effects are once you know the secrets. —KELBY	**Advanced Filter Firepower** Unleash the awesome power of Photoshop's more advanced filters to take your creations to the next level. If you ever wanted to uncover the secrets of displacement maps, lighting effects, and some of the filters the pros use, don't miss this advanced session.—WILLMORE	**Adding Automation with Actions** We'll show you how to save hours every day by automating repetitive tasks, how to create your own actions, easy ways to troubleshoot them, plus how to create some simple actions that can send your productivity through the roof. —BAUER	**Scanning Secrets** This is the only session that deals directly with the scanning process before the image enters Photoshop. You'll learn how to get the most out of your scanner and how to scan those problem images that are bent, torn, have back-page show-thru, color casts, water damage, and more.—HUSS
2:30 pm—3:30 pm	**TECH EXPO BREAK**			
3:30pm—4:30pm	**Special Effects Wizardry** If you wonder how the pros create those wild Photoshop special effects, this session is for you. You'll learn the slickest Photoshop tricks and how to create some of the most requested effects, plus lots of cool tips and shortcuts along the way.—WILLMORE	**Top 10 Requested Effects** They're all here, the techniques that Photoshop users have told us they need to learn most, from the ideal settings for Photoshop's preferences to how to fix those jaggy line art scans and most everything in-between. You'll be amazed at what you learn in this informative session.—KELBY	**Spot Color Made Easy** Learn how to make spot color work for you and how to avoid pitfalls and problems when it comes to outputting your files. We'll discuss how to trap, when and why, creating knockouts, and the whole process step-by-step. —KERR	**Using Knockout 1.5 for Masking** Originally created by a company that won an Academy Award for its blue screen work (Ultimatte), Knockout 1.5 creates selections that almost defy belief. You will learn how to use this Photoshop-compatible tool to make incredible masks and make photo compositions. —HUSS
5:00pm—6:00pm	**Taking Your Graphics to the Web** Learn how to create cool Web graphics that look great and load fast using the pros' secrets to creating the smallest possible file sizes, plus lots of cool Photoshop Web tips and tricks. —KERR	**How'd They Do That?** We take a look at how some of the most popular and most creative TV, print, and Web Photoshop effects are created. You'll see exactly how the pros create these effects that are shaping popular culture. —KELBY	**Photoshop Digital Fashion Shoot** Learn from one of the top digital photography pros, as she stages a live model shoot in class, then takes the digital images directly into Photoshop, and retouches the images right before your eyes. —DELILLO	**Photoshop Illustration Techniques** This session, taught by *Photoshop User* Creative Director Felix Nelson, shows you how to use Photoshop as an illustration tool to create realistic images from scratch. You'll learn shading, lighting, reflections, and the key elements you need to create your own illustrations in Photoshop.—NELSON

* Class schedule and instructors subject to change without notice. Please visit the Web site for the latest program updates.

SUNDAY, APRIL 29

	MAIN SESSION	BREAKOUT A	BREAKOUT B	BREAKOUT C
10:00 am—11:00 am	**Selection Secrets** You'll learn how the pros make impossible selections, like windblown hair and tree leaves, how to use Photoshop 5.5's new selection tools, Quick Mask selection tricks, plus dozens of inside tips and shortcuts that will cut your production time in half.—KELBY	**Digital Cameras and Photoshop** This introductory session is designed for anyone who has just made the jump to digital cameras, or is getting ready to. We'll take you though the process of setting up your system, dealing with common problems, and correcting your images. —PATTERSON	**Retouching people** This session will show you how to retouch images of people, and how to repair common facial problems, and make the subjects of your photos look their very best, with Photoshop's help. —DELILLO	**Using Photoshop in DV** Learn how the pros incorporate Photoshop into Digital Video work and how to prepare your files for use in DV applications. Learn tricks for deinterlacing images and color correcting for NTSC television. Also, the scoop on which filters you need for DV work in Photoshop. —HARLAN
11:30am—12:30pm	**Color Correction Made Easy** We show you, step-by-step, how to remove color casts, the secret to flesh tone correction, how and when to sharpen, tricks for bringing out detail and contrast, how to correct "by the numbers," and much more! —KELBY	**6.0 Layer Styles Unleashed!** Photoshop 6.0's supercharged Layer Styles open a whole new world of special effects that are just one click away. This session will show you how to unlock that power and take your Photoshop creativity to a whole new level. —DAVIS	**Color Management Made Simple** Learn how to set up your own Photoshop color management system to get consistent color between your screen and your printer. Create your own ICC color profiles and calibrate Photoshop for color management success.—KERR	**Shortcut Shootout** This fast-paced session is packed with those cool little tips and essential keyboard shortcuts that make your work faster and easier, enabling you to get more work done in less time. We even show you how to make keyboard shortcuts for Photoshop commands that don't have keyboard shortcuts at all. —BAUER
12:30 pm—1:30 pm	**LUNCH BREAK**			
1:30pm—2:30pm	**Down and Dirty Tricks, Part 2** Here's where you learn more "tricks of the trade," including more cool filter tricks, using channels to enhance your creativity, displacement map tricks, realistic chrome effects, how to use 3D Transform, scanline fx, perfective tricks, and much more! —KELBY	**Advanced Digital Camera Techniques** You'll learn problem-solving techniques using digital photography and Photoshop. These will include shooting multiple exposures of the photographic set, using light painting for creative effects, layer masking for multiple image montages, and more—DIVITALE	**Slicing, Rollovers, and Animations Using ImageReady** In this session, you'll learn how to create these popular effects, and learn tricks that let you do "the impossible" by using Photoshop and ImageReady together. —WILLMORE	**Making it Big: Wide Format Printing Secrets** If you output to wide format printers, don't miss this session. We'll show you how to prepare your images for the best results, which resolutions you'll need to use and why, plus how to avoid the most common large format output problems.—KERR
2:30 pm—3:30 pm	**TECH EXPO BREAK**			
3:30pm—4:30pm	**Photo-Retouching Secrets** You'll learn how to quickly restore bad or damaged photos. Plus, you'll learn the quick way to remove "redeye," how to seamlessly remove scratches, bring back lost detail, how to perform "Digital Plastic Surgery," and more! —KELBY	**WOW! 6.0 Graphics Effects** How to use 6.0's powerful displacement and Lighting Effects filters, Layer Effects and masking capabilities. Also, reflection and refraction of light on surfaces, such as glass and chrome; carving; embossing; glows; and cast shadow effects with an emphasis on quality, control and flexibility.—DAVIS	**Advanced Web Safe Workshop** If you're Web sites have heavy international traffic, or if you have visitors with 256 color monitors, this advanced session will take you through all the tricks, tips, and slick little techniques to create great-looking graphics using just Web-safe colors. —WILLMORE	**Making Photoshop Fly!** You'll learn how to configure Photoshop and your Mac or PC to get the absolute maximum performance from your system. We'll cover the memory allocation, setting your prefs for maximum speed, which video cards work best, how to avoid memory errors, and more.—KERR
5:00pm—6:00pm	**Making it Real on the Web** We'll dissect the hottest commercial sites on the Web and show you how they were created, step-by-step. You'll learn their tricks for transparency, navigation, and creating a look and feel that keeps their visitors coming back again and again.—KERR	**Digital Airbrush Retouching** Digital airbrushing with Photoshop has become an indispensable tool to creative directors and photographers. Join Helene DeLillo (digital retoucher for the top New York fashion photographers) as she reveals some of the secrets of airbrushing to alter reality.—DeLILLO	**High-Tech Interface Design** Create those attention-getting, high-tech graphics, plus create 3D interface elements adding bevels, chrome fx, rounding corners, cool buttons, bars, tubing, wire, and much more.—KELBY	**Photoshop Q&A Live!** Bring your questions for our panel of Photoshop experts, as they take your questions in this open forum. No Photoshop subjects are off limits, and this is your chance to learn from them and from other attendees.—LIVE PANEL DISCUSSION

* Class schedule and instructors subject to change without notice. Please visit the Web site for the latest program updates.

turn the page for registration info

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how to **register**

Registration is limited and filled on a first-come, first-served basis. Reserve your seat today.

❑ **Yes! I want to attend PhotoshopWorld 2001. Please reserve my spot now!**

1. Contact Information

Name(s)_____ Member #(s) _____

Company _____

Address _____

City_____ State_____ Zip _____

Phone_____ Fax _____

email: _____

2. Registration Options (Check the one that applies)

❑ **NAPP Member** Advance (register before March 1, 2001)	**$349 per person**
❑ **NAPP Member** Regular (anytime *after* March 1, 2001)	**$399 per person**

** Note: You must be a current NAPP member to take advantage of member pricing.*

Non-member registration

❑ **Non-NAPP Member*** Advance (register before March 1, 2001)	**$449 per person**
❑ **Non-NAPP Member*** Regular (anytime *after* March 1, 2001)	**$499 per person**

❑ **Non-NAPP Member*** outside USA: add $30 to each Non-member category (US funds)

** Non-member registration includes a one-year full NAPP membership.*

❑ Please send me a ticket for the Poolside Party Saturday night at the Hotel Figueroa for an additional $40 per person. (Note: Tickets limited to first 500 attendees.)

3. Payment Method

Payment must be in U.S. dollars by credit card, check, money order, or purchase order.

Please charge my: ❑ VISA ❑ MasterCard ❑

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4. Registration Submission

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Registration Dept. Registration lines are open weekdays from 8:30 a.m. to 6:30 p.m. EST. **Dress Code** Casual. Jeans/shorts welcome. **Tax Deduction** The expense of continuing education, when taken to maintain and improve professional skills, is tax deductible. Please contact your accountant for details. **Cancellation Policy** If you are registered and cannot attend PhotoshopWorld 2001, you are welcome to send someone in your place. If you cancel your registration before April 1, 2001, we will refund your registration fee less a $45 enrollment charge. No refunds will be made after April 1, 2001.

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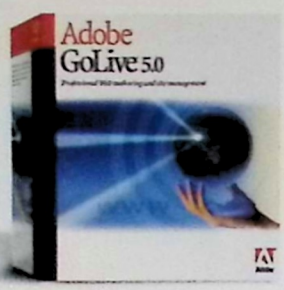


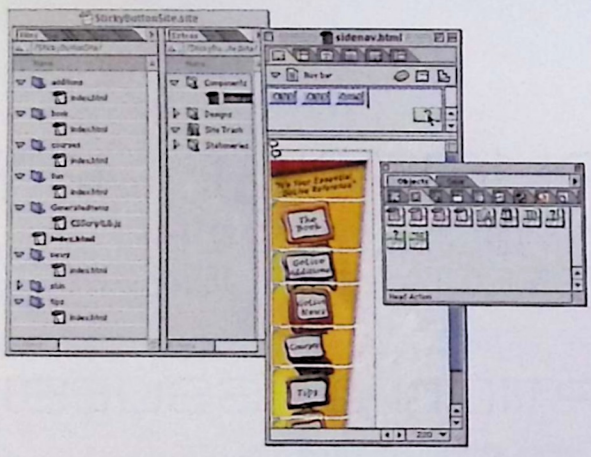
Adobe GoLive

creating "sticky" buttons

BY DEBORAH SHADOVITZ

As visitors click around a Web site, moving from page to page, it can become difficult to tell what page they're on. One solution to this is to clearly mark each page with a heading. A more sophisticated method for denoting an active page or section of a site is to make your buttons "sticky"—having a button remain "stuck" in its clicked state even after it's been clicked. That way, when a user is on a page, the button that transported the user to that page remains different from the others. It's easy to turn regular GoLive Smart Object rollover buttons into sticky buttons, thanks to an Action created and sold by OUTactions, one of the best-known creators of GoLive Actions. Two ways of setting up sticky or locking buttons are shown here: (1) buttons that appear on each page thanks to a Component and (2) buttons that appear in a Frameset. Before you begin, you need to set up your buttons using the Rollover button icon from the Smart tab of the Objects palette.

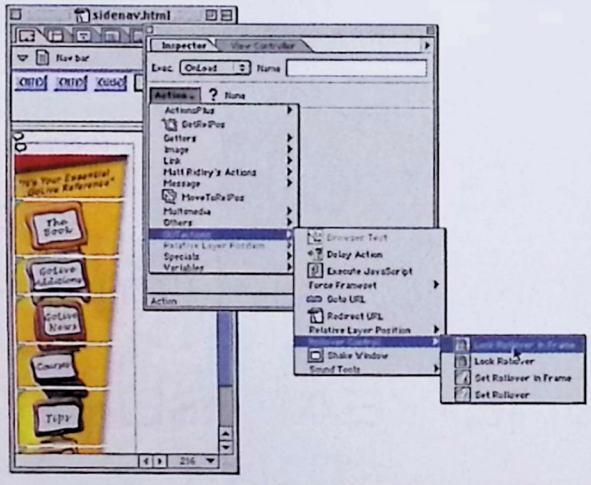
Creating Sticky Buttons in a Component



STEP 1 Insert a Head Action in the Component

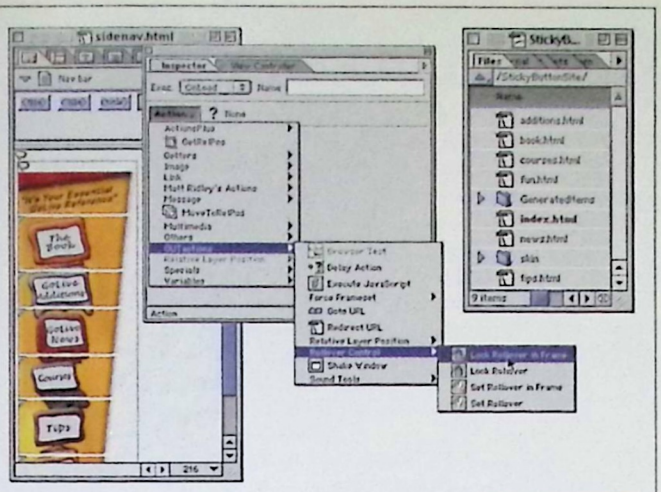
Open the Component that contains the buttons you wish to make "sticky." You can open it either by revealing the right side of the Site Window to the Extras tab, showing the contents of the Components folder, then double-clicking the desired Component. Or, you can open any page in which the Component appears, then double-click the Component on the page.

Click the arrow beside the page title to open the Head section, shown open here. Drag a Head Action Item (the second question mark) from the Smart tab of the Objects palette.



STEP 2 Choose the Lock Rollover in Frame Action

Open the Inspector and set up the Action. The Action executes as each page loads, so keep the pop-up set to OnLoad. Click the Action menu, drag to the OUTactions folder. (See the sidebar at the end of the tutorial for information on installing Actions.) Stop at Rollover Control, then slide over and choose Lock Rollover in Frame. (Although this Action says "Frame," it's also for Components.) After you choose this Action, the Head Action Item on the page takes on the Lock icon.



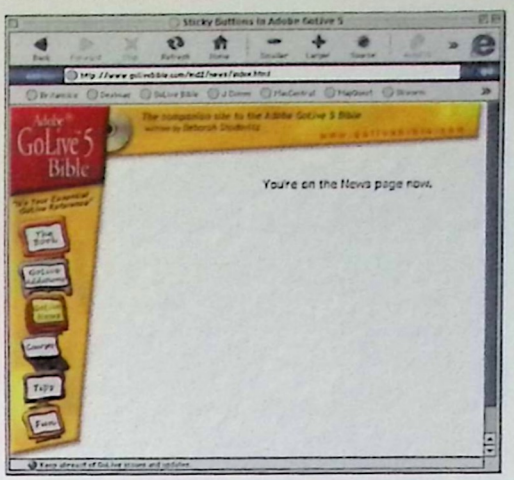
STEP 3 Set up the Action

Because your buttons are in a Component, click "in Component." Group is only needed for multiple sets of sticky buttons but it can't hurt to name your group now.

The next part, determining how the Action finds the files, can be tricky. You use Automatic and, optionally, Name/Path to define the setup. Here are two easy ways:

- If your files are in the folder by topic as shown here, just choose "Use last level directory" from the Automatic menu.
- If yours looks like the inset—without file directories and each page has a unique name—choose "Use last level directory" and check Use Filename.

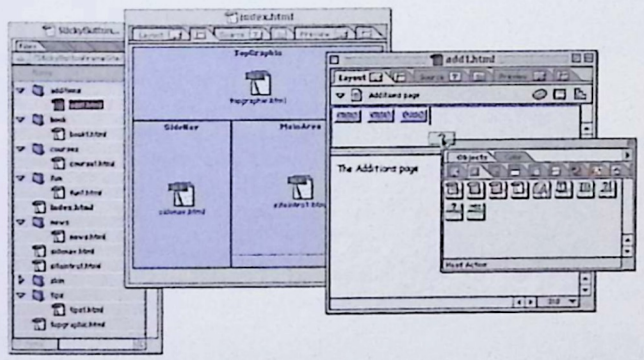
Note: Target is only for use with Framesets.



STEP 4 Close Pages and Test Your Results

Close your Component or page, allowing GoLive to update the recommended files. You can use the Preview in Browser feature to check the effect's success, but you may have JavaScript error messages until you upload the site. Instead, consider uploading your pages. Control-click in the Files tab and choose Flatten Script Library to remove unnecessary JavaScript code. Then upload your site or effected pages and the GeneratedItems folder. (It's best to use GoLive's automatic upload features so you don't miss the necessary pages.) Notice that here, in the browser, the "GoLive News" button is highlighted while on the news page. ●

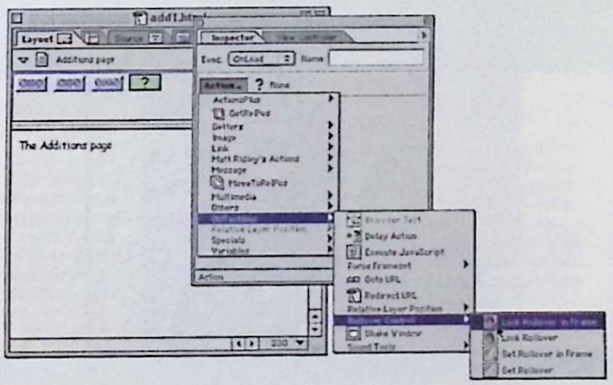
Adding Sticky Buttons to a Framed Site



STEP 1 Open the First Page and Insert a Head Action

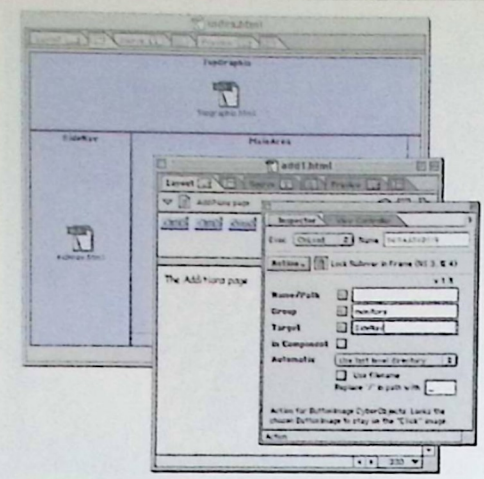
The Lock Rollover Action works by adding code to each page that contains the sticky buttons, so you put it on each of these pages. Start by setting up your first page. Then you can copy the Head Action icon, paste it into the other pages, and tweak it.

Open the first page to which one of your buttons links. Then open the Head section (shown open) and drag a Head Action from the Objects palette Smart tab. This screen shot shows a recommended file structure and also the Frameset. It's not necessary to have the Frameset open as you set up this Action.



STEP 2 Choose the Lock Rollover in Frame Action

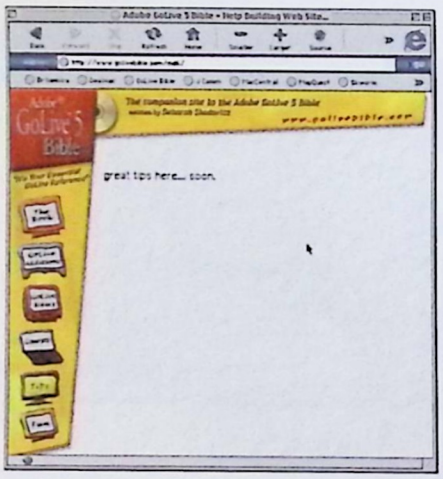
Open the Inspector and set up the Action. The Action executes as each page loads, so keep the pop-up set to OnLoad. Click the Action menu, drag to the OUTactions folder. Stop at Rollover Control, then slide over and choose Lock Rollover in Frame. (Although this Action says "Frame," it's also for Components.) After you choose this Action, the Head Action Item on the page takes on the Lock icon.



STEP 3 Set up the Action

Under Target, enter the name of the frame that displays the buttons. This is the only real difference between Frames and Components. As with Components, you can name your button group but it's only necessary for multiple sticky button sets. In addition, the Name/Path and Automatic options depend on your file structure setup and require experimentation. Here are two easy ways:

- Keep your page's folders in the main level of your site and just use the Automatic menu's "Use last level directory" option.
- Keep your page directly on the main level of your site and give each page a unique name, then use the Automatic menu's "Use last level directory" and check Use Filename.



STEP 4 Test the Result

Close your pages and check your work. You can use the Preview in Browser feature to check the effect's success, but you may have JavaScript error messages until you upload the site. Instead, consider uploading your pages. Control-click in the Files tab and choose Flatten Script Library to remove unnecessary JavaScript code. Then upload your site or effected pages, and the GeneratedItems folder. (It's best to use GoLive's automatic upload features so you don't miss the necessary pages.) Notice that here, in the browser, the "Tips" button is highlighted while on the tips page.

Installing Actions

GoLive comes complete with many pre-written JavaScripts, called GoLive Actions, but when you use GoLive, you're not limited to using what Adobe supplies. There are several people developing great Actions that are available free or for a very reasonable fee. Since this column focuses on a third-party Action, it's only fair to show you how to install an extra Action—and, of course, where to obtain the Action discussed here.

The Rollover Control by OUTactions is available at www.OUTactions.com for $20. You can download it at any time. Upon payment, you are sent a code to unlock the archive. You can learn more about this Action at the OUTactions Web site.

To install the Action you simply place it in the Actions folder.

1. The Actions folder is a few levels deep within the GoLive folder, so open your GoLive folder, then Modules, then Jscripts. Finally, open the Actions folder. (Tip: while you're here, make an alias of the Actions folder and leave it at the top level of your GoLive folder so you never have to navigate through those other folders to install another Action.)
2. If you'd like to separate your Actions so you can access them easily, create a folder in the Actions folder and name it for the vendor whose Actions it will contain. For example, in this case, call it "OUTactions."
3. When decompressed, the Lock Rollover Action contains a folder called Rollover Control. Drag that entire folder into your OUTactions folder so its path is Rollover Control>OUTactions>Actions>Jscripts>Modules>GoLive application folder.
4. You will see a file called OUTutilLib.scpt. You only need this file once. It goes directly in the OUTactions folder, not inside the Rollover Control folder.

You can learn more about installing this Action by clicking the Instructions link at the right side of the OUTactions site.

About the Generated Items Folder

You may wonder what the Generated Items folder is and where it comes from. It simply contains a page of JavaScript code. Rather than placing site-redundant code in each page, making each page heavier to download, GoLive writes an external page from which multiple pages can call code. You upload it to your server along with your pages. GoLive and the browser do the rest. If you prefer not to use an external JavaScript page, you can have GoLive write the code into each page as needed, but in the case of the Lock Rollover Action and frames, you'll need to add an extra Action/step, and refer to the company's help file.

Understanding the Different Methods

You may be wondering why this Action is placed on the page that has the buttons when working with a Component, but not on the button-containing HTML page that goes in the navigation frame. Simply, the Component contents are written into any page on which that Component is placed. Thus, the Lock Rollover Action lands on each content page within your site. Remember that you check the option to tell the Action it needs to write code accordingly. The only real difference then is that when using a Frameset you need to tell the Action which frame holds the buttons.

Understanding Directories

The way you set up your files determines how you use the Name/Path and Automatic options in this option. We've shown you two possible structures and how to set them up. Other file structures will take some experimentation but may work better for you. For example, you might place all your pages in one folder called something like "html." In that case, you can use the Automatic feature as shown here but also type "html" into the Name/Path field. OUTactions' online documentation can help further.

Deborah Shadovitz is author of several Mac books, most recently the Adobe GoLive 5 Bible. *She has also been teaching Macintosh and Mac apps for 10 years. Check out her Web sites www.shadovitz.com and www.GoLiveBible.com.*

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Adobe ImageReady Web Workshop Video

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This best-selling video features *Photoshop User* Editor Scott Kelby teaching you some of the most requested Adobe® Photoshop® tips and techniques. We're talking drop shadows, layer mask tricks, compositing, filter tricks, special effects, advertising effects—it's all here in an easy to follow step-by-step format.

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By popular demand, we've created another down and dirty tricks tape that's already become a classic. Volume 2 is packed full of sneaky new tricks, cool special effects, gradient tricks, texture effects, simulating traditional painting, and all the same "down and dirtyness" that made Volume 1 a bestseller.

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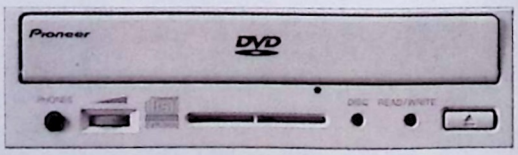
Digital Video View

Apple's DVD

BY ROD "MAC DADDY" HARLAN

By now, you've probably heard that Apple is making DVD-authoring technology available to the everyday consumer and business leader. Unfortunately, as with any new technology, a number of rumors and misinformation have started to spread about Apple's strategy and implementation. Add to that the general questions that most people have about a new technology and you have quite a bit of confusion, without a lot of answers. In this issue of Digital Video View, I'll try to answer many of the most common questions I have received so far.



What is an Apple SuperDrive?

The Apple SuperDrive is actually not an Apple product at all. In reality, it's the Pioneer DVR-103 DVD Recordable Drive. This drive records onto CD-R, CD-RW, and DVD-R discs. DVD-R is one of several recordable DVD standards currently on the market. It works very much like burning a CD-R disc. You record on a DVD-R just once. If you mess up, you have a shiny coaster to use in your living room.

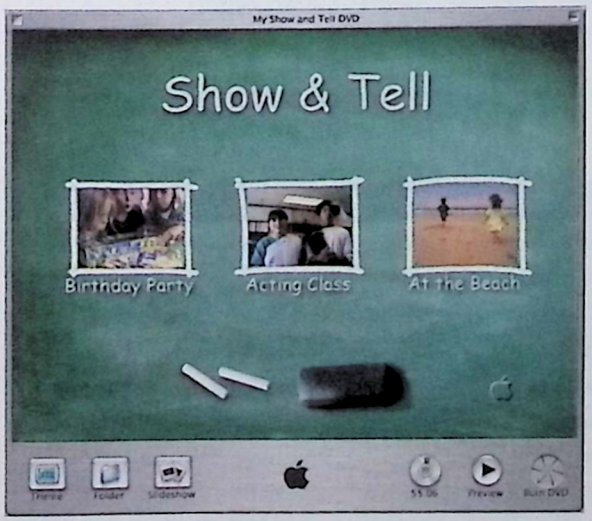
What formats and speeds does the SupeDrive support?
The SuperDrive supports the following:

Write Support	Read Support
4X and 8X CD-R	DVD-ROM & DVD-Video 4X CD-RW (single & dual layers)
1X and 2X DVD-R (General Use)	DVD-R, CD-ROM Mode1
	CD-ROM XA Mode2 (form 1, form 2)
	Photo CD (single & multiple sessions)
	CD-DA
	CD-R
	CD-RW

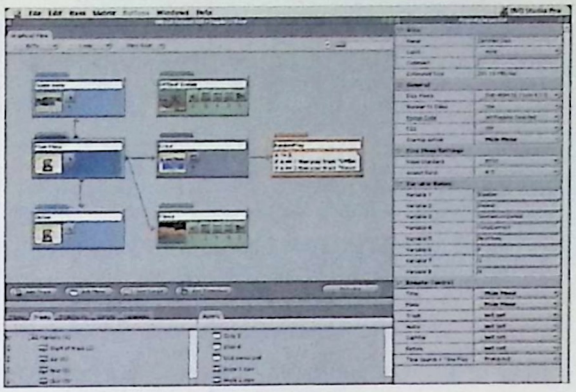
Is Apple the only company that has this drive?
No. Pioneer has announced that Compaq Computer Corporation has selected the Pioneer DVR-103 to be included with its Presario 7000 computer system. Pioneer will also be selling the DVR-103 drive to end users beginning in May for an MSRP of $995.

What is iDVD?
iDVD, is Apple's new software for creating DVD discs. Like iMovie it's free, very simple to use, and it ships with every SuperDrive. I spent some time working with iDVD while out at Macworld Expo and this application is a thing of beauty. Creating a DVD is now as easy as drag-and-drop. The whole process couldn't be easier.

iDVD lets you drag QuickTime movies from your desktop into your DVD project window and then it automatically generates buttons as you drag. The application has beautiful templates you can choose to select backgrounds, buttons, and all manner of layout and design. When your viewers select these buttons with their DVD remote, your movies will play on their TV or computer screen. Burning a DVD disc is as simple as pressing a single button. This product really is revolutionary. Read more about it at www.apple.com/idvd.



What is DVD Studio Pro?
Remember Astarte's DVDirector? DVD Studio Pro is the same product (with a few minor updates) and a new price tag. Apple acquired Astarte in the spring last year. Unlike iDVD, DVD Studio Pro has no easy-to-use templates or simple to understand interface. What it does have is power. This is a



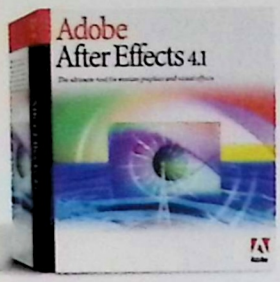
top-of-the line DVD-authoring package that can create even the most complicated menu structure. Even though it's a professional-level DVD-authoring suite, it has a very affordable price of $995. This product is as feature-rich as any professional DVD-authoring solution on the market today, at about $4,000 less than what DVDirector was selling for before they took it off the market. Apple has an upgrade offer available to existing DVDirector users. More information is available at: www.apple.com/dvdstudiopro.

Can I burn a DVD disc with Apple's new system and play it on my home DVD player hooked up to my TV?
Yes, if you've purchased a consumer DVD player in the last couple of years, it will probably play without any problems. There's some speculation whether these DVD discs will play in first-generation DVD units.

What you can't do is take a DVD that has been burned with an Apple SuperDrive and have a thousand copies made from it. The DVD replication process just doesn't work that way. A completely authored project supplied on DLT tape is needed to make a glass master for replication. That being said, you can bet that there will be several service bureaus offering an Apple DVD-R to DLT tape conversion before too long.

Can I use my DV Camera, Final Cut Pro, and DVD Studio Pro to make a Hollywood movie DVD like the ones I rent at BlockBuster?
Only if you have talent. And a good agent. And a lot of money to pay a star. And good catering....

Rod "MacDaddy" Harlan is the Executive Director of the Digital Video Professionals Association (www.dvpa.org), the premiere organization for DV enthusiasts (loads of discounts and tutorials available on DV products). He can be reached at rharlan@macdesignonline.com.



After Effects

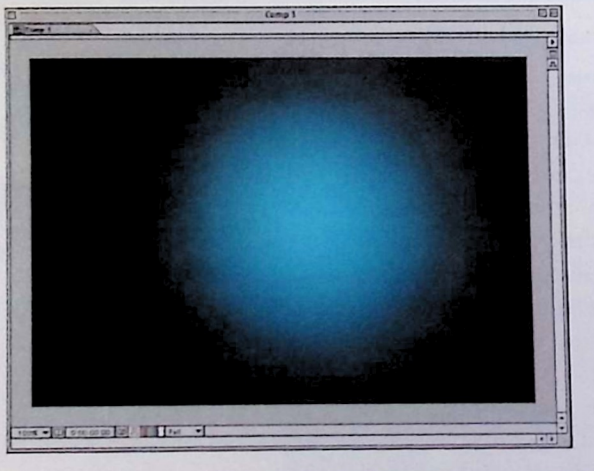
using the Wiggler in AE

BY CHAD 'PIXEL' ANDERSON

Ever ask, "what the heck is that?" while in After Effects (AE)? Maybe you saw Plug-in Palettes under the Window menu. That menu has some pretty cool little tools: The Wiggler, Smoother, Motion Sketch, and Align & Distribute. In this issue I'll be showing you what the Wiggler is (yikes!). I wonder how many meetings the Adobe staff had before they approved "The Wiggler." Sorry, I'm getting off the subject.

The Wiggler is great when you need random keyframes applied to a layer's property. Scale, opacity, movement, even a plug-in's values can be "wigglered." This feature will save you from having to create dozens if not hundreds of keyframes if you're trying, for instance, to make a layer move randomly or flicker.

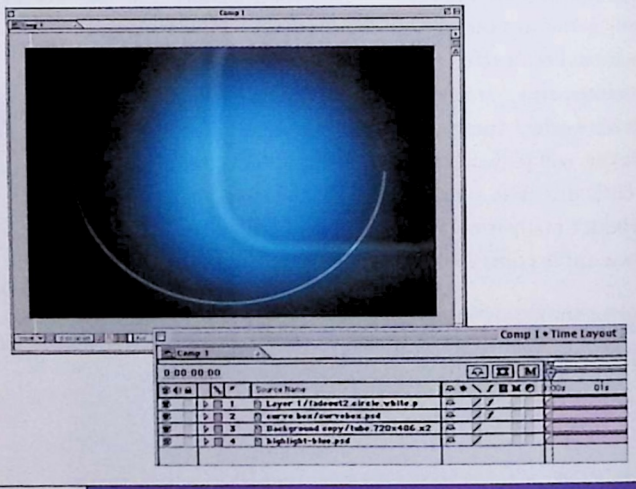
Start by creating a new project and a new composition (Menu>Composition>New Composition). The specs for this project are 720x486, D1 pixels, 30 frames per second, and a length of 10 seconds.



STEP 1 Import Background Layer

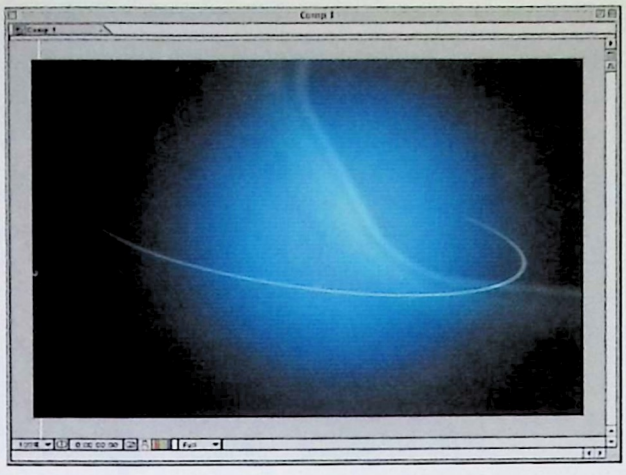
Before we start "Wigglering," we have a few things to set up in this project. Import the Background layer (mine is called highlight-blue.psd), which is a single-layer Photoshop file (Menu>File>Import>Footage File). Drag the layer to the timeline.

I always make sure to switch the Quality Mode button to High Quality. And click the Title Safe button to keep the graphics within the safe zones.



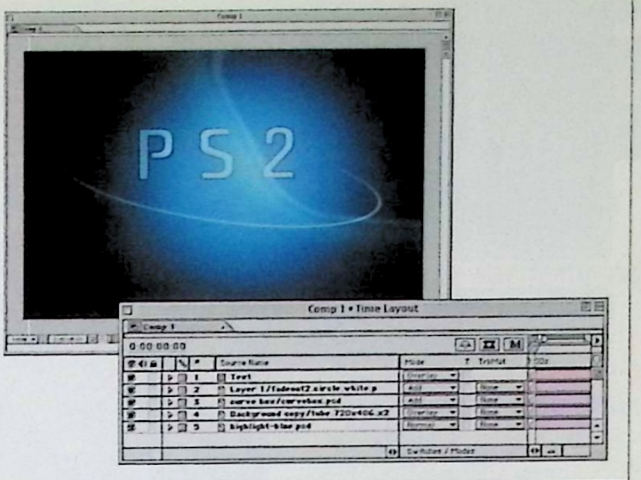
STEP 2 Import Additional Images

Now, we're going to import additional graphics (I made mine in Photoshop and called them tube.720x486.x2.white, curvebox.psd, and fadeout2.circle.white.ps) and add them to the timeline. You can make the tube.720x486.x2.white layer in Photoshop by drawing 2-pixel thick white horizontal lines on an empty layer, skipping every other 2 pixels vertically. This is used as an overlay to give the background a high-tech look. Note: If you make a layer like this, ensure you make your lines at least 2 pixels tall—1-pixel lines on NTSC are awful, so don't even try it.



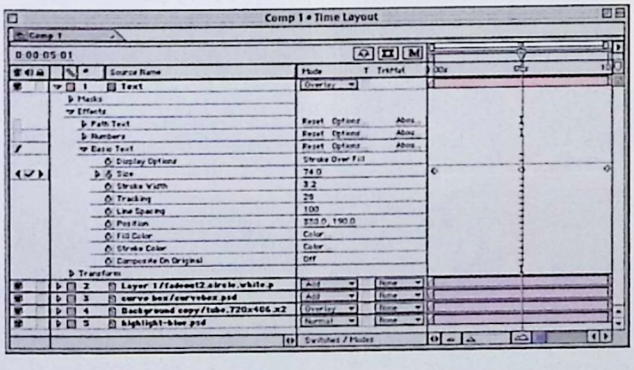
STEP 3 Add the First Effect

It's time now to add your first effect, which is a 3D perspective (Menu>Effects> Perspective>Basic 3D). Adjust the tilt and swivel. I've added this effect to both the curvebox.psd layer and the fadeout2.circle.white.ps layer. The Basic 3D effect allows you to move a layer away from the camera but not closer. To move a layer closer, you'll have to increase the scale, click on the layer, and hit the "s" key.



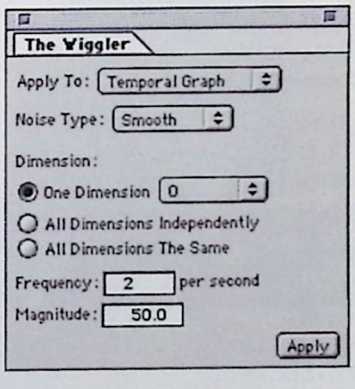
STEP 4 Add a Text Layer

To add a text layer, go to Menu>Layer>New Solid. I named this layer "Text" (yes, I know, I'm very good at coming up with names for new layers). Add your text by going to Menu>Effects>Text>Basic Text.



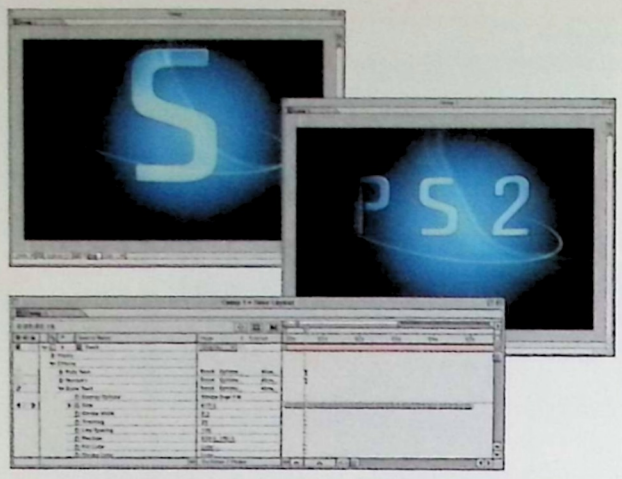
STEP 5 Set Time Layout

Next, flip down the toggle for the Text layer, and then flip down the Effects toggle and then the Basic Text toggle. Click on the stopwatch next to Size under the Basic Text effect. Set one keyframe at 0 seconds, one at 5 seconds, and another at 10 seconds. At the 10-second keyframe, adjust the text to the size, stroke, and fill values you want the text to end with. The 0 keyframe is set to 400, the 5-second keyframe to 127, and the 10-second keyframe to 150.



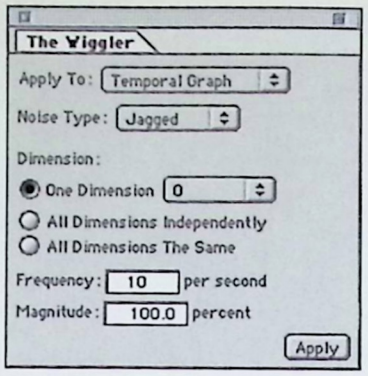
STEP 6 Setting Wiggler Options

Select both the 0- and 5-second keyframes (holding down the Shift key). Now go to Menu> Window>Plug-in Palettes...> The Wiggler. I played with the options a bit and you'll want to also. The first option is either Spatial Path or Temporal Graph—Spatial adds deviations to motion, Temporal adds deviations to velocity. Noise Type, Smooth, or Jagged makes the changes between your keyframes gradual or sudden, respectively. Dimension works differently with different properties; for example, if you apply The Wiggler to scale, which has an X and Y (3D space) property, they can adjust separately or together. Frequency and Magnitude are self-explanatory.



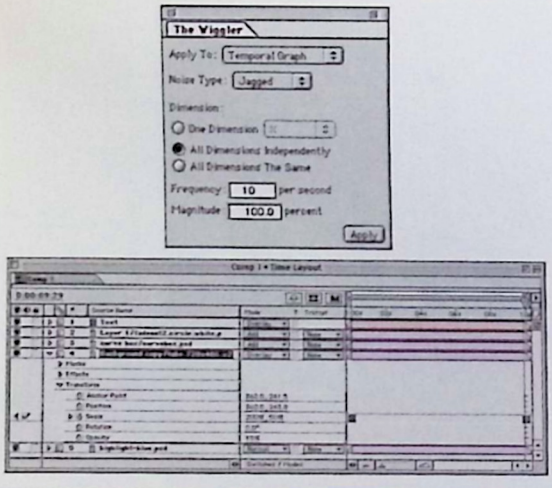
STEP 7 Set Noise, Frequency, and Magnitude

In The Wiggler dialog, set Noise Type to Smooth, Frequency to 20, and Magnitude to 400. Now the text is flashing, pulsing, and highly "caffeinated." The Wiggler added 100 "eased" keyframes between 0 and 5 seconds to the size value of the text. Cool! At this point, you can go to any one of those keyframes and adjust the value to give it just a little more—or less—personality.



STEP 8 Wiggle Another Layer

It's time to Wiggle another layer. If you want the background to flicker a little, just flip down the toggle for the highlight-blue.psd layer, then flip down the Transform toggle. Click on the stopwatch next to Opacity. Set one keyframe at 0 seconds and the other at 10 seconds. At the 0-second keyframe, adjust the Opacity to 0%. The 10-second keyframe is left at 100%. Now, basically repeat Step 7, this time setting Noise Type to Jagged to get a more abrupt change in values.



STEP 9 Changing the White Layer

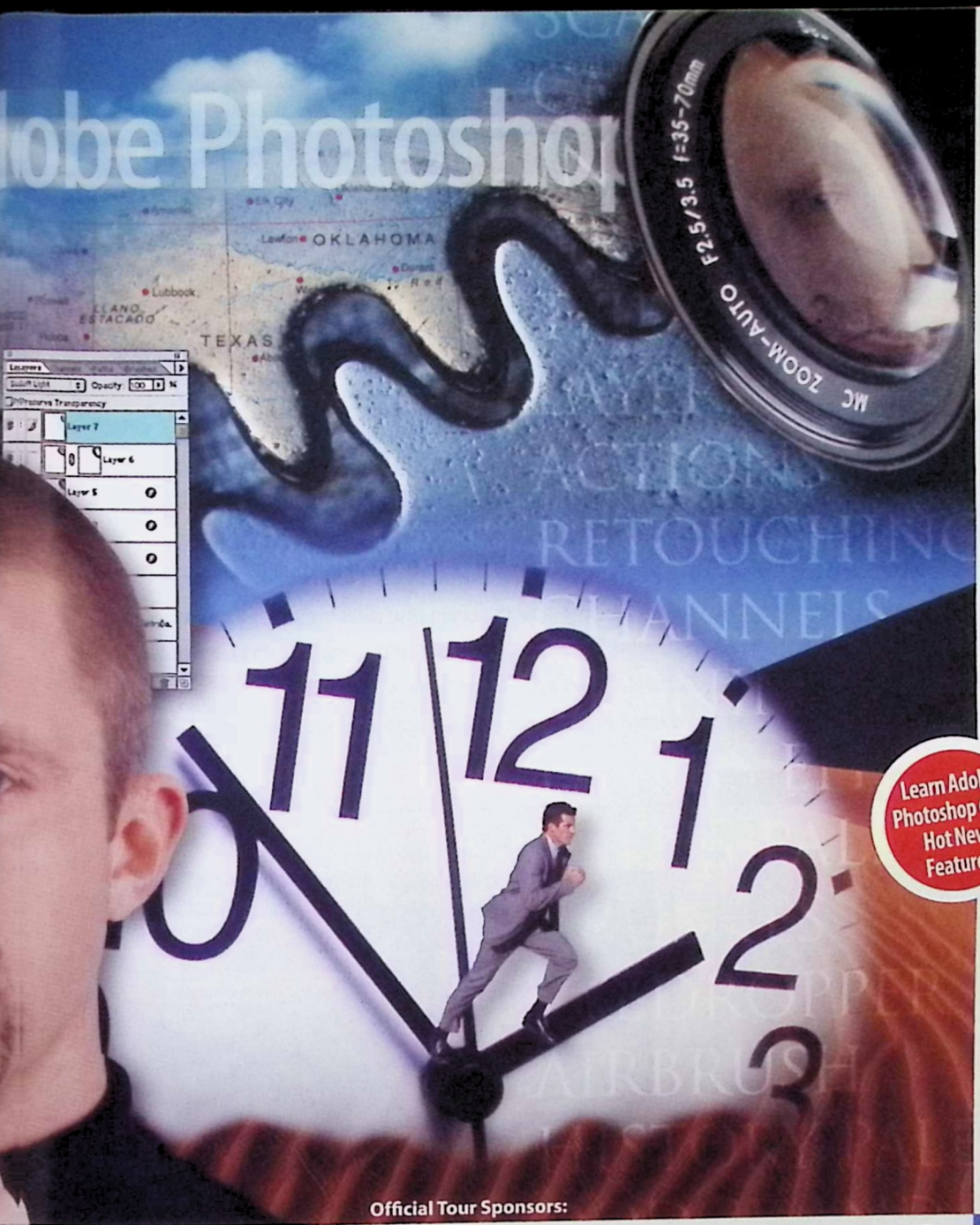
We also want the tube.720x486.x2.white layer to go through some serious changes, so flip down the toggle for that layer, then flip down the Transform toggle. Click on the stopwatch next to Scale. Set one keyframe at 0 seconds and the other at 10 seconds. At the 0-second keyframe, adjust the Scale to 50% width and 200% height. The 10-second keyframe is set at 200% width and 50% height. Here's something different: This time we want the X and Y values to change separately; height and width (X and Y) do not follow each other.

STEP 10 Elements and Effects with Changing Values

We need to figure out a way to embed QuickTime movies into the pages of our magazine. We've got one "very excited" little movie now. Of course you don't have to use the Wiggler just for hyper-motion graphics; It's also a great starting point for Elements and Effects that you want to have changing values, without manually adding keyframe after keyframe. In this project, I have more than 400 keyframes and I only did a handful of them. Too bad we AE guys don't charge by the keyframe! How does Chad 'The Wiggler' Anderson sound? Nah—I'd better stick with Pixel.

Pixel, AKA Chad Anderson, is Creative Director of Eyeidea in 1000 Oaks, CA. Visit their Web site at www.eyeidea.com or send e-mail to Pixel@eyeidea.com.

Learn the Secrets of the Photoshop® Pros



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Macromedia Director

enhanced navigation, part 2

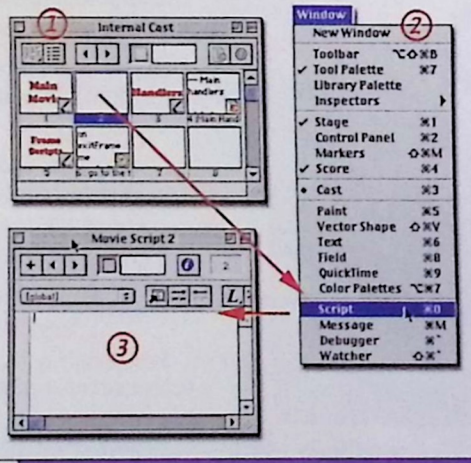
BY DAVID ROSENBLATT

In the last issue of The Director's Chair you became an expert navigator. In part 2 of "Enhanced Navigation," you'll navigate your way through the folders to audio files within folders.

When you build a Director program, Director searches for the associated files within the main folder in which the Director Movie resides. This article illustrates the Lingo that allows the program to search deeper into the folders, whether they are sound files or images. It also allows you to run cross-platform. The delimiter to find the path to the folders is different for each platform.

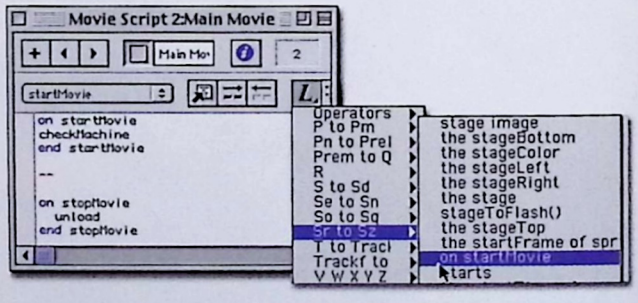
In the second part of the article, you'll learn how to open external applications from within Director 8.

Navigating through Folders to Find a Sound



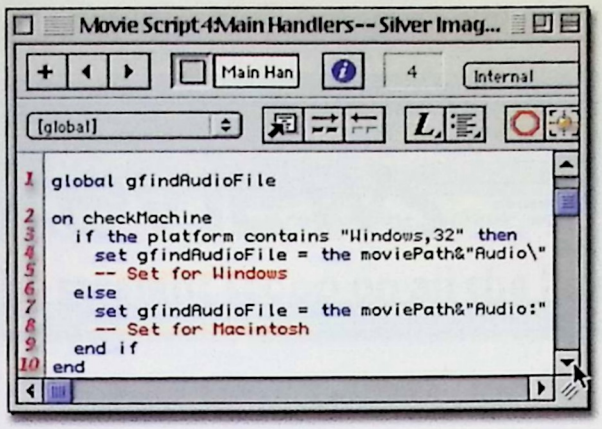
STEP 1 **Create a New "Movie Script"**

To start this project, you're going to create a new Movie Script. Then you will build a startMovie Handler to place in your Movie Script. Open the Cast window and click on an empty window (1). Open the Window menu on the top of your Director menu bar and drag down to the Script selection (2). A new, empty Movie Script will open (3).



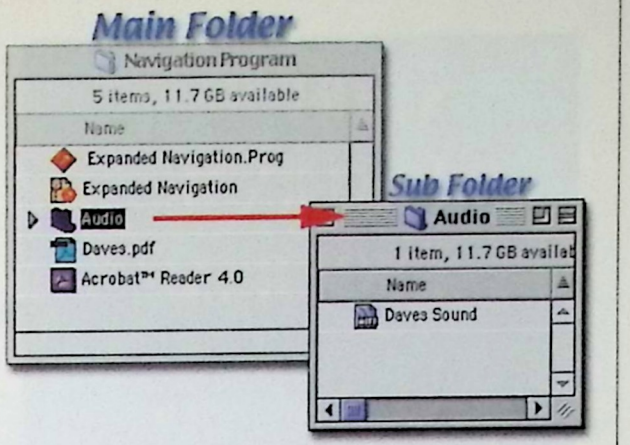
STEP 2 **Complete the Start-up Handler**

To make the empty Movie Script look like the finished one above, you'll need to do two things: First, click-and-hold the mouse button on the Lingo pop-up menu (L button), then drag down as shown on the screen to "on startMovie" and release the mouse. This will place the "on startMovie" and the "end startMovie" into your Movie Script. In this example, the statement checkMachine is typed in. This calls the Handler of the same name each time the movie starts. The next step is to write the code for the Handler checkMachine.



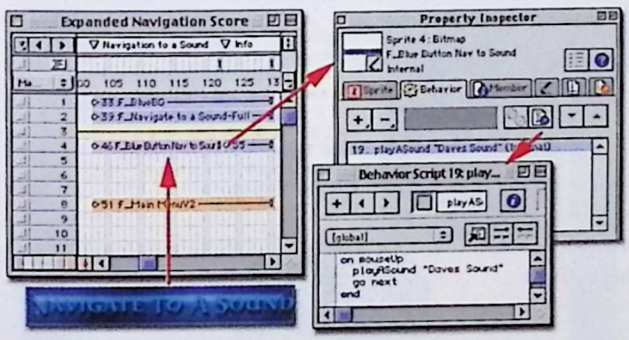
STEP 3 Build the Handler checkMachine

The Handler checkMachine is used to determine if the program is running on a Macintosh or Windows computer. It will also set the path to the nested audio folder. On line 1, a global variable, gfindAudioFile, is created. It's placed above all of the Handlers in a Movie Script, making it available to all Handlers beneath it. On Line 3, the system checks to see if it's on a Windows computer and, if it is, it sets gfindAudioFile to the moviePath and appends the name "Audio\" to the moviePath. Audio is a subfolder where the music, narration, and sound effects are found. On Line 6, for a Macintosh, it sets gfindAudioFile to the moviePath and appends the name "Audio:" to the moviePath.



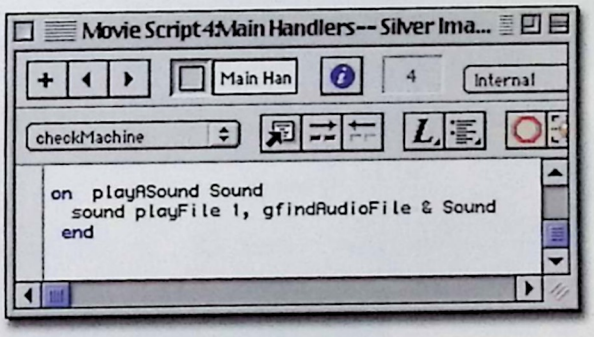
STEP 4 Handler Finds Nested Folder

This is a view of the Main Folder where the nested folders reside. The global variable, gfindAudioFile, in the Handler checkMachine looks into the folder where the Director Movie is playing. It looked and found that it is the Main Folder. It then looks for a nested folder called Audio within the Main Folder. The next step is to find an audio file within the folder and play it.



STEP 5 Press the Button and See What Happens

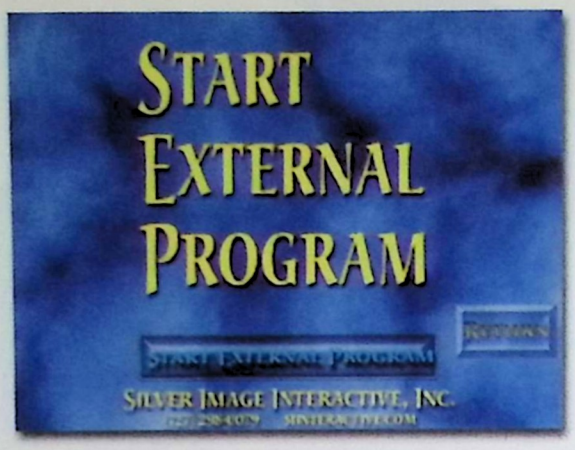
This is an example of a completed program in which there is a button called Navigate to a Sound. This button is Sprite 4 on the above Score. If you click the Sprite on the Score, it will open up the Property Inspector window on the right. If you click on the Behavior tab, more information that relates to the actual Behavior appears (as shown in this example). Once you click on the Script tab, the actual script will open. This script calls a Handler, playASound, with an argument that represents the sound file you want to hear. In this case the sound file is called "Daves Sound."



STEP 6 Handler playASound Finds Sound File

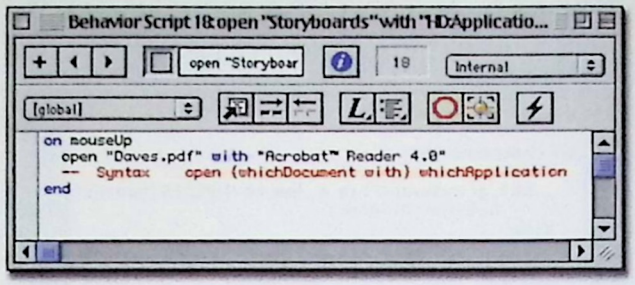
The Handler playASound puts the argument "Daves Sound," into the variable Sound. It then uses Lingo to play the requested sound from the hard drive. In this case, the global variable gfindAudioFile doesn't find a Windows computer, so it sets the path delimiter to a : for the Mac. At this point, the line of code looks like this: sound playFile 1, the moviePath& "Audio:Daves Sound." Audio is the folder and "Daves Sound" is the sound file to be played. ●

Open External Applications from within Director 8



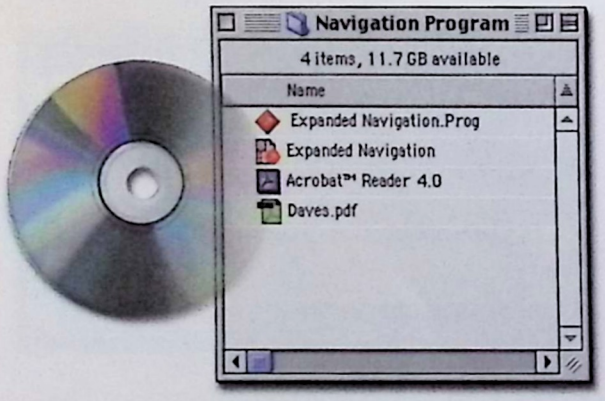
STEP 1 Using the Open Command to Open an External Application

There are times when it's beneficial to open other applications from within Director and then return to Director. The Open command provided by Director is limited; however, there are Xtras you can purchase, for instance, that will increase your control over the operating system, locate and place files from your CD-ROM onto the hard drive, and control external applications. The Director 8 Lingo Help program says, "This is a very simple command for opening an application or a document within an application. For more control, look at options available in third-party Xtras."



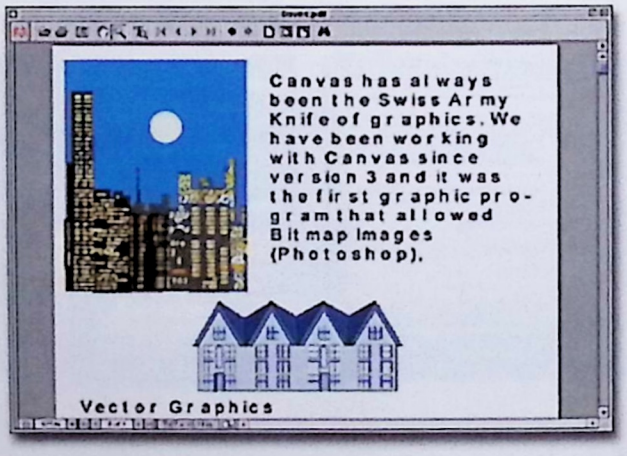
STEP 2 Create a Sprite Script (Behavior)

If you want to start an external application from a button within a Director movie, create a Sprite Script (Behavior) like the one above. Here, you instruct Director to open a document, in this case "Daves.pdf," by using the application "Acrobat Reader 4.0."



STEP 3 Locating the Files for Best Operation

It's important for the success of this operation that the file and application be in the same folder, or, if either is in a different folder than your movie, you specify the full path name to the file or application. This can be almost impossible, as applications may be in different locations on different computers. Also be aware that the computer that will play this program must have enough memory to run both Director and other applications at the same time.


Canvas has always been the Swiss Army Knife of graphics. We have been working with Canvas since version 3 and it was the first graphic program that allowed Bitmap Images (Photoshop).
Vector Graphics

STEP 4 Viewing the Application

Using the last script, you can open the PDF file, Daves.pdf, with Acrobat Reader 4.0. If you're using a Projector, then Director will stay in the background until you have quit Acrobat Reader, and then it will bring you back to where you were in the Director Movie. ●

Your access to the world of programming is expanded through good navigation. Today, Director is being used as an application generator as much as a multimedia platform. Whether you're finding a nested file or calling on a supporting application, don't forget to bring your "Director's Chair" with you.

David Rosenblatt is president of Silver Image Interactive, Inc. He can be reached at mail@siinteractive.com.

Reviews

the straight scoop on all the latest graphics gear

86 Dreamweaver/Fireworks Suite 4
Latest version of the popular, easy-to-use software graphics tool

88 17-inch Apple Studio Display
Apple's new 17" flat screen monitor—higher resolution at an affordable price

88 Eye Candy 4000
Alien Skin Software has upgraded its Eye Candy—now there are 23 filters

89 ImageBuddy
KepMed Systems' image viewing and printing shareware

90 Olympus Camedia E-10
4.0-megapixel SLR Digital camera with dual-card storage

90 Plantronics DSP-500 Headset
A digitally enhanced USB Gaming/Multimedia Headset and software

92 Instant GUI 1 and 2
Monster Interactive's GUI 1 and 2 editable Flash graphics libraries

92 Digital Wallet
Minds@Work's 6-GB battery-operated, portable hard disk for photographers

93 Xerox Phaser 790
Tektronix color printer that is a real-world workhorse

93 Maxtor 1394 External Storage
Maxtor's external 80-GB FireWire Drive

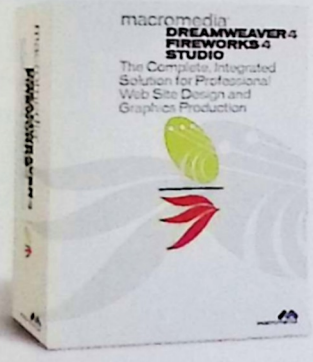
HOW WE RATE 'EM

●●●●●	Outstanding
●●●●	Better than average
●●●	Not bad
●●	Don't bother
💣	A bomb

Dreamweaver/Fireworks Suite 4

Dreamweaver still on fire(works)

PRICE	$449–Fireworks 4 Studio $199–Fireworks 4 Studio Upgrade
REVIEW	Dreamweaver 4/Fireworks 4 Suite
FROM	Macromedia, Inc.
PHONE	800-457-1774
WEB	www.macromedia.com



The many new features and solid tweaks make it a worthwhile expense—they're apparently listening to Web designers.

Macromedia continues its quest to have the best GUI Web page-design software on the market through their commitment to "constant innovation." With the latest version of their wildly popular (and heralded) *Dreamweaver/Fireworks Suite* (version 4), they are—for all intents and purpose—doing it right. If you have Dreamweaver 3 (DW3) and use it often, you'll really appreciate this upgrade. The many new features and solid tweaks make it a worthwhile expense—they're apparently listening to Web designers.

Some features include the ability to quickly and easily add vector graphics/animations to a Dreamweaver document without having any prior experience with Flash or programming. I found this very useful, even though I know Flash and how to create buttons and rollover vector text. Dreamweaver 4 (DW4) allows you to create three stage rollover buttons (static, over, and on-click) and standard rollover Flash text in just a few minutes.

Other new items include some fixes/enhancements, such as how Dreamweaver handles importing text. A thorn in most designers' sides with previous versions of DW was the fact that if you simply copied and pasted text from a text editor (such as Word or Simple Text) into a DW HTML document, you lost all the paragraph breaks. Arrrrrgh! It was a pain to have to go through and find where the breaks were—especially in long documents such as press releases.

Then, in DW 3, you could hold the Shift key down at the same time you were pasting with Command-V. But that was hidden and most DW users didn't even know it was there. (I didn't know until I talked to a Macromedia engineer who pointed it out to me after I yelled at him for the lack of a decent text import.) So, as you can probably surmise, DW 4 has now made it a simple Command-V to paste text (with paragraph breaks) into an HTML document. Cool. Now, if they could just keep the text styles (bolds, italics, fonts, etc.) and have the HTML tags understand it....

If you're new to Dreamweaver and Fireworks, you really can't go wrong here. Not only does this package have the best (in my opinion) all-around visual HTML-authoring tools, it also includes a very powerful graphics editor/creator in Fireworks. Macromedia has also continued its seamless interface integration between its own applications.

The unsung hero in all of this is the Macromedia Exchange program. With a combination of people, Web site, and software, Macromedia has enabled third-party software authors to develop "plug-ins" for Dreamweaver and Fireworks that really expand the software exponentially beyond what comes in the box. For instance, you can quickly add a search engine in minutes to your site using Dreamweaver without knowing a stitch of programming. (See the DW tutorial, page 56 in this issue to learn how.)

This latest version of Fireworks is also a solid update. It's totally integrated into the standardized Macromedia interface, making users of Dreamweaver, Flash, Director, or FreeHand very comfortable in the Fireworks environment right from the get-go. This app has made such a splash in the design industry that many talented designers who are die-hard Photoshop, Illustrator, and FreeHand users are now using Fireworks almost exclusively for designing Web graphics.

I was actually pretty surprised to hear that. But the ease of use and seemingly seamless back-and-forth integration between Dreamweaver and Fireworks makes this application a serious tool for Web designers. The cool thing is that even if you aren't a high-end graphic design guru, you'll find Fireworks a very easy-to-use graphics tool. It can handle everything from JPEG and GIF optimization to rollovers (yes, even the JavaScript and HTML that goes with it), from exporting Adobe Photoshop files to opening FreeHand and Director files and seamlessly going in and out of Flash. Total workflow productivity. Just how hourly wage earners like it, right?

Dreamweaver 4 highlights

• Create Flash!—This is a fantastic new feature in Dreamweaver and probably worth the upgrade price alone for some people. You can now easily add vector graphics in the form of Macromedia Flash buttons and Flash text to your Web site, without having to know a stitch about Flash (see Jan/Feb 2001 issue of Mac Design, p. 60). It's quick, painless, and adds some movement (and professionalism) to any site with any budget.

• Code View—Allows you to access a new integrated text editor and/or use the new Split

View, which lets you view code and design simultaneously. This feature now includes live tag color coding—very cool if you need to find code quickly while tweaking your code.

• Debug JavaScript—Dreamweaver now includes a client-side JavaScript debugger. Check your code in either Internet Explorer or Netscape Navigator and watch the code perform step-by-step for easy detection of errors or trouble. Once again, being able to stay within a single application to perform several tasks saves you time and system resources. (How much spare RAM do you have?)

• Quick Code Reference—A partnership with programming publishing giant O'Reilly Publishing gives Dreamweaver users instant access to tags and tag variables for HTML, JavaScript, CSS, and more. I found this to be very useful while designing. In the past, I've written quite a bit on HTML in books and magazines, but even I forget some attributes to certain tags. And, since Dreamweaver became my tool of choice for quickly whipping together Web pages, I haven't been totally up on the latest HTML tags in HTML4+. It's great to be able to choose an HTML tag (or JavaScript or CSS attribute) and view the attributes with detailed descriptions of each.

• Site Reporting—Web site designers can now identify and fix errors on their site with this new feature. Dreamweaver will even create a custom report to help you find any problems across a site.

Fireworks 4 highlights

• Pop-up Menu Creator—You can now develop sophisticated navigation effects with this new multimedia pop-up menu.

• Drag & Drop Rollovers—With this feature, you can create complex graphic rollovers by dragging and dropping from one slice to another. Rollovers have never been easier than with Fireworks 4. You have total control for customizing (if you have the need and know-how) or you can just run simple rollovers for a nice effect in your site navigation.

• Photoshop Import & Export—Macromedia has improved their compatibility with the almighty Adobe Photoshop. These enhancements include better layer mask handling.

• Roundtrip Table Editing—Edit and update your HTML and JavaScript code and graphics while maintaining the integrity of your complex tables in Dreamweaver.

• Selective JPEG Compression—You can selectively compress specific portions of an image more or less than other areas. This means you can maintain image clarity while at the same time reducing file size—the all-important issue for Web designers.

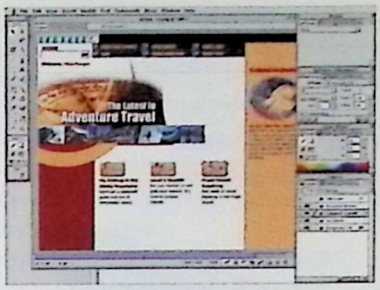
• Live Animations—A very cool feature new to Fireworks 4 is Live Animation, which gives you control within your workspace, allowing you to reposition, redirect, and reanimate simple animations on the fly.

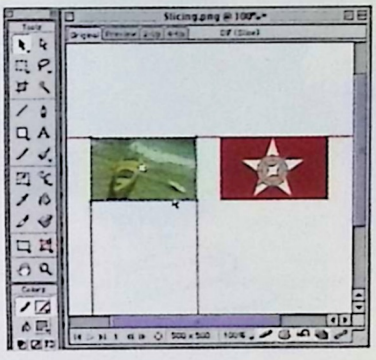
• Batch Process—With Fireworks 4, you can quickly set up batch processes using the Batch Processing Wizard—very cool for larger projects. Once again, I found this to be a very useful tool and I didn't have to leave Fireworks to open another app to perform the task I needed done. This is a great timesaver and a great all-around tool for processing similar graphics with similar attributes (JPEG compression settings, etc.).

Final thoughts

I 'm very happy with this upgrade. The new features make for a solid upgrade, and the fixes and enhancements make my recommendation for upgrading to the Dreamweaver 4/Fireworks 4 Suite (or purchasing for the first time) a slam-dunk. Macromedia continues to listen to designers and users to keep their lead in the GUI Web design software market.

Also, their continued support of both Macintosh and Windows platforms is also a big plus in my mind. It's extremely helpful when working with groups to know that everyone is using the same software and there aren't any compatibility problems between different platforms. Kudos to Macromedia for two solid applications that really do make designing Web sites much, much easier than it was a few years ago.—**Rick Tracewell**





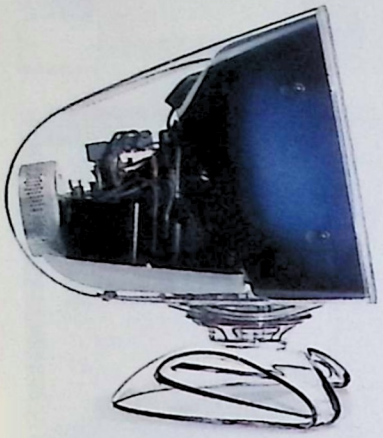
MAC DESIGN VERDICT

HOT	Great features, small learning curve
NOT	
RATING	●●●●●

17-inch Apple Studio Display

enhanced viewing at an affordable price

PRICE	$499
REVIEW	17-inch Studio Display
FROM	Apple Computer
PHONE	800-MY-APPLE
WEB	www.apple.com



Ever wonder what the inside of a computer monitor looks like? Now you can see for yourself and not only get a cool looking, stylish monitor, but one that has super resolution at an affordable price.

The *17" Apple Studio Display* (16" viewable) provides sharp, crisp resolution, excellent color calibration, and a flicker-free refresh rate. The Diamondtron screen is virtually flat—vertically and horizontally—eliminating edge distortion, improving focus, and reducing glare.

The display uses ColorSync to adjust and maintain factory calibration settings and keep colors consistent. The software lets you make screen adjustments on-screen and, because it stores its own ColorSync profiles, the display can exchange information with devices that have a different gamut of colors. It's so precise, you can even see Pantone Colors on-screen.

Try the unique feature Apple calls "Theater Mode," which brightens the screen automatically to enhance QuickTime movies, iMovies, and DVDs and gives you more of a cinematic experience.

Set-up is quick but it requires either one of the newer Power Mac G4s (that includes gigabit ethernet) or a G4 Cube (with Apple Display Connector), which leaves older systems out in the cold. There isn't even a power cord! On the right side of the display are two self-powered USB hubs for your keyboard and other peripherals.

I use the 17" flat screen as my main monitor with a second standard 17" Studio Display that holds all my extra desktop files and application palettes. They're hooked up to a G4 Dual 500 giving me a super system any Mac designer would envy. **—Dave Damstra**

MAC DESIGN VERDICT

HOT	Flat screen, great resolution, stylish look
NOT	Only 16-inch viewable image size
RATING	●●●●◐

Eye Candy 4000

debut of five new filters

PRICE	$169
REVIEW	Eye Candy 4000
FROM	Alien Skin Software
PHONE	888-921-7546
WEB	www.alienskin.com

Eye Candy 4000, the upgrade to Alien Skin's popular collection of special effects filters includes five new ones—Drip, Melt, Corona, Marble, and Wood. Its predecessor, Eye Candy 3, had 21 filters but some were combined, and now there are 23.

I was a Photoshop instructor in April 1994, when this collection debuted as Black Box. It included the first commercially sold drop shadow filter, and I recall showing my students how they could use the plug-in to create their favorite effect—text with soft shadows—so easily. I view filter collections first as productivity enhancers.

There is no collection of filters that I use in its entirety—personal taste and need dictate usefulness. I do, however, use many of Eye Candy's filters, including three of the new ones.

There are a few things that I like about the new release. For example, the new user interface is more powerful, yet still compact, and several filters have been combined and enhanced—a Bevel Profile and Color Gradient Editor were added. I really like the new, larger preview window with "Show All Layers," and unlimited undo and redo. Filter settings can be edited, saved, and traded across platforms, and filters work as Live Effects in Fireworks 3 and Canvas 7. It's not readily apparent, but you can now specify absolute units in settings that are resolution-independent—designers moving between print and Web will surely welcome this feature.

And, there is a printed manual—a rarity anymore. However, I was just a little disappointed, given that Eye Candy 4000 is used in a mostly color-rich environment, that only 4 of the more than 90 pages were in color. **—Bill Achuff**

MAC DESIGN VERDICT

HOT	Enhanced compact interface, ease of use
NOT	Complex filters may render slowly
RATING	●●●●●

ImageBuddy

Versatile image viewing and printing shareware for digital photographers

PRICE	$15
REVIEW	ImageBuddy
FROM	KepMad Systems
PHONE	None Available
WEB	www.kepmad.com

In an age where new applications cost nearly as much as a new computer, I'm amazed at the value represented by shareware such as *ImageBuddy*. Developer Jeff Thoman's ImageBuddy is a versatile image-viewing and printing application that performs faster and more elegantly than similar Photoshop functions. Also, it does a few things Photoshop cannot.

ImageBuddy opens a folder of JPEG or TIFF images and stores them in a "thumbnail well" with a larger version in a viewing screen. In the View & Grade mode, you can give each thumbnail a grade (A, B, C or N/A) that's indicated by a color border in the thumbnail well. This tabbed mode also has a versatile Slide Show feature. While the viewing image is very clear, screen-refresh times vary according to the size of the file. JPEGs direct from a digital camera refresh almost instantly.

The Contact Sheet mode is what sold me on ImageBuddy. It does a better job than Photoshop 6.0's feature, and in about one-third of the time. You can control rows and columns, rearrange images with drag-and-drop, append a page title and subcaption, and—to add a touch of elegance—give images drop shadows. Best of all, ImageBuddy contact sheets print fast on my inkjet printer and stay within the paper size chosen. Unfortunately, the application doesn't yet support saving a contact sheet—a minor quibble.

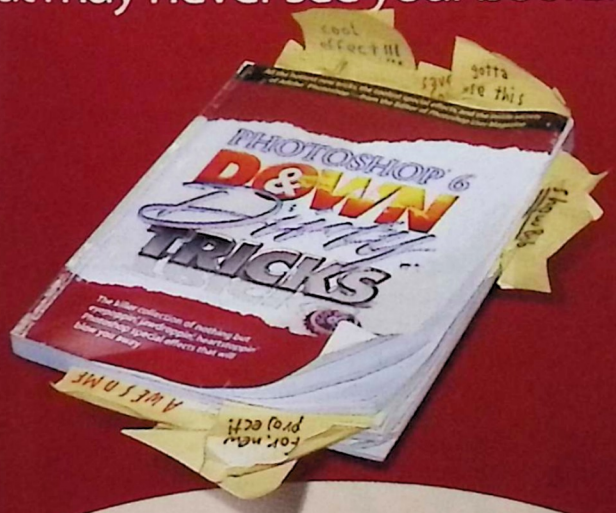
Page Layout lets you create image pages with a variety of controls. This mode also provides masking and overlay features similar to those in the Extensis PageEdges application.

ImageBuddy is one of the best $15 investments I've made. Its features are strong and elegant. Its shortcomings are few, and, I'm sure will be rectified in upgrades. **—Jim Patterson**

MAC DESIGN VERDICT

HOT	Terrific prints from contact sheets/page layouts
NOT	No Save function for contact sheets
RATING	●●●●◐

the **photoshop 6.0** book
that may never see your bookshelf



with more than 300 of the hottest tricks, tips, and techniques, this is the one book you'll have open every time you have Photoshop open

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Photoshop User Editor Scott Kelby

For the first time ever, nationally known Photoshop guru Scott Kelby unlocks the secrets of the most closely guarded Photoshop special effects and techniques in a simple step-by-step method. *Photoshop 6 Down & Dirty Tricks* has more than 700 full-color images so that you can see exactly how it's all done, and the book is written so clearly and is so easy to follow, you'll be able to immediately create all of these special effects yourself.

Not only will you learn the hottest new effects, but you will find this book packed with creative ideas, layouts, and design techniques that will help you unleash your own creativity. Plus, besides all the step-by-step tutorials, Scott includes a cool Photoshop tip, shortcut, or trick on every page, making this both an effects book and Photoshop tips book, all in one. It's all here—in the only book of its kind.

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downanddirtytricks.com
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Olympus Camedia E-10

bigger is better, right?

PRICE	$1,999
REVIEW	Olympus Camedia E-10
FROM	Olympus USA
PHONE	800-662-6372
WEB	www.olympus.com

Arguably, the biggest and best prosumer digital camera on the market today is the *Olympus E-10*. I say "prosumer" because, despite its 4.0-megapixel resolution and $1,999 price tag, the E-10 still has a 35-140mm (equiv.) zoom lens fixed to its body and relies upon screw-on attachments for wider and longer coverage. Two control wheels and lots of external buttons provide nearly all the shooting controls one could desire without resorting to the menu. Information for all controls and camera states is shown on a small top-deck LED window. Viewing and composing is through either the true Single Lens Reflex finder with diopter control or the rear LCD, which swings out for low- or high-angle viewing. The pop-up flash head offers four modes. Behind the flash head is a hot shoe for a dedicated Olympus strobe unit. Synchro cord outlets are available for studio or off-camera flash.

While Olympus delivers the E-10 with a 16-MB SmartMedia card, dual slots will accommodate CompactFlash cards as well. The E-10's f:2-f:11 (at wide angle) zoom lens is marvelously retro. Two-thirds of the knurled barrel is occupied by the manual zoom control ring, the other third by the manual focus ring. There's no auto-zoom rocker, which means that the zoom can be as fast as the user wants—a nice feature.

It only took a day to fall in love with the Olympus E-10. At a 1:2.7 JPEG compression ratio, the SHQ mode produces an incredible 33-inch wide, 72-ppi raw image and flawless sharp lines when resized to 300 ppi. My only quibble is the big hole it would put in my checkbook. It's the benchmark from which all other 2001 digital cameras will be judged. **—Jim Patterson**

MAC DESIGN VERDICT

HOT	4.0 megapixel SLR with dual-card storage
NOT	Slow cycling of images in review mode
RATING	●●●●●

Plantronics DSP-500 Headset

Experience the greatest sound from your Mac

PRICE	$139.95
REVIEW	Plantronics DSP-500 Headset
FROM	Plantronics
PHONE	800-544-4660
WEB	www.plantronics.com

The *Plantronics DSP-500 Digitally Enhanced USB Gaming/Multimedia Headset & Software* (yes, that's the full name) is a stereo headset designed for experiencing the greatest sound possible from your Mac. I also found it to be an excellent headset for Internet telephony, listening to your favorite MP3s, and for speech applications. With a full audio range, from deep bass to crisp highs, this is the Cadillac of headsets...with a price to match. List price for the DSP-500 is $139.95.

The headset uses a USB connection and a digital interface module with 32-bit DSP technology from Texas Instruments. The DSP chip digitally enhances input/output audio signals to and from your Mac. The DSP-500 package comes with Plantronics PerSono audio control software that provides a single user interface for controlling all your audio settings. This includes adjusting the headset's microphone and speaker settings (including volume, balance, bass and treble for output sound, as well as mute and volume adjustment for the microphone) and provides a convenient way for you to launch and control your MP3, CD, and DVD files.

While the complete package comes with a number of free software applications including games, Internet telephony, messaging and voicemail, voice dictation, audio e-mail, and others, Mac users get none of these. The only third-party Macintosh software included is Audion—a CD, MP3, and Audio player. However, if you have the money and you want the very best, then the DSP-500 is probably the choice for you. **—Rod Harlan**

MAC DESIGN VERDICT

HOT	Best headset money can buy
NOT	A little pricey, not much Mac software
RATING	●●●●

Illustration never looked so good.

Eye-catching illustration, isn't it? And yes, despite the glistening highlights, the realistic textures, the subtle shading, and the soft air-brushed effects, this is a completely vector illustration. And it's only possible with Canvas 7.

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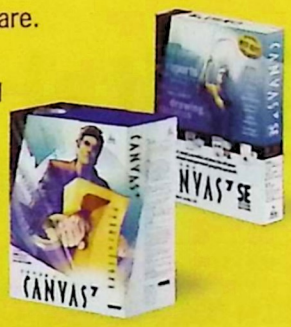

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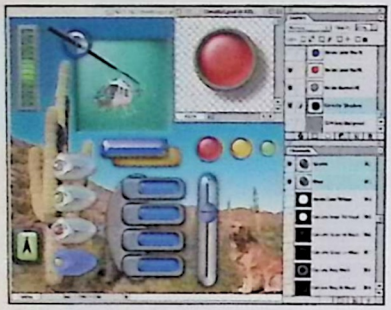
** 40 file formats available in Canvas 7 Professional Edition only.

Instant GUI 1 and 2

royalty-free, cross-platform collection of editable libraries

PRICE	$79.99 each or $139.99 for both
REVIEW	Instant GUI 1 and 2 for Flash
FROM	Monster Interactive
PHONE	505-266-6600
WEB	www.monsteri.com



Monster Interactive's Instant GUI was an afterthought. When clients asked designers Jeff Donohoe and Frank Gonzales how they created special effects, the two simply gave away pieces until one client suggested they package their work—and they did!

Instant GUI, their first collection, is an outgrowth of work done in Photoshop, QuickTime VR Authoring Studio, and Director—but with the hard parts taken out. GUI 2 was later developed expressly for Flash, and the original GUI was reworked for Flash, creating GUI 1. Today, both 1 and 2 work not only with Flash 3/4/5, but the editable graphics also work with digital video editors, such as AfterEffects and FinalCut Pro or any application that recognizes Photoshop formats, such as CorelDraw 8 or Painter 5.

GUI 1 and 2 are not applications or plug-ins, and they're not clip art collections. They are editable graphics libraries consisting of buttons, windows, panels, etc. that can be used to construct interfaces for CD-ROMs, Web sites, and kiosks. Both Kai's Power Tools 5 and Eye Candy 3 were used to develop the royalty-free, cross-platform Instant GUI library collections.

Both GUI 1 and 2 have different libraries—GUI 1 has drag-and-drop sliders and objects while 2 has sliders and dials. You'll probably want both.

In GUI 1 and 2, you work with three file types: Piece Me, pre-built Fireworks files; Tweak Me, where all channels and layers are easily editable; and several thousand Flash Libraries. You make adjustments with dials and sliders. It's like working digitally with Mr. Potato Head. You can edit effects [reverse engineer] back to the first channel—if you like a button, you can change its texture.

You'll have to visit Monster Interactive's Web page to appreciate the effects of GUI 1 and 2 powered by Flash. **—Bill Achuff**

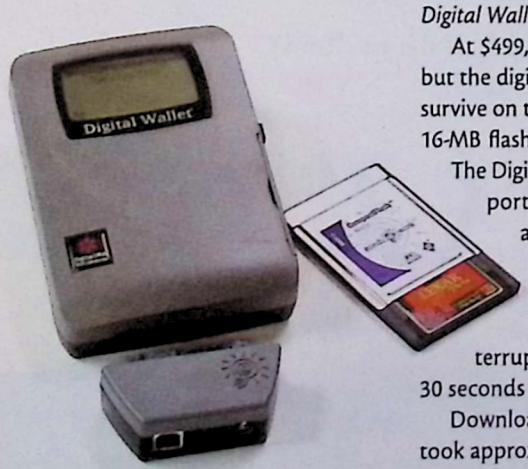
MAC DESIGN VERDICT

HOT	Versatile, ready-to-use and editable libraries
NOT	
RATING	●●●●●

Digital Wallet

6 GB of portable storage without a computer

PRICE	$499
REVIEW	Digital Wallet
FROM	Minds@Work
PHONE	800-459-5799
WEB	www.mindsatwork.net



Solutions to the digital photography memory storage are expensive. Download images to a laptop, but if you don't have a laptop, well, that equals $$$! Additional memory cards are a tidy option—I now own about $700 worth, which I wouldn't have bought if the folks at Minds@Work had come to market with their *Digital Wallet* two years ago!

At $499, the Digital Wallet is also expensive but the digital photographer can conceivably survive on the road for months using the single 16-MB flash card that comes with their camera.

The Digital Wallet is a 6-GB battery-operated, portable hard disk that doesn't require a computer. It's equipped with a set of rechargeable NiMH batteries for stand-alone use, which provides up to two hours of uninterrupted service and shuts down after 30 seconds of inactivity.

Downloading a 64-MB Compact Flash card took approximately one minute in the stand-alone mode or connected to the 90-240 volt AC/DC adapter/recharger. The USB device is simplicity itself when connected to a Macintosh, downloading its own driver and appearing on the desktop in seconds.

In portable use, the Digital Wallet has four control buttons on its side: a power button, scroll up and scroll down buttons, and a select button to initiate downloading. The unit has a PCMCIA slot and ships with a Compact Flash card adapter. Minds@Work sells optional adapters for virtually all other memory media.

Minds@Work has come up with a terrific product, not just for digital images but for storing all manner of digital files for portable use. With 160-MB Compact Flash cards running $540, the 6-GB Digital Wallet seems like a very wise investment. **—Jim Patterson**

MAC DESIGN VERDICT

HOT	Two-hour rechargeable NiMH batteries
NOT	Confusing naming system for stored files
RATING	●●●●◐

Xerox Phaser 790

plug it in, turn it on, and hold on to your paper reams

PRICE	$8,689
REVIEW	Phaser 790DP
FROM	Tektronix color printers by Xerox
PHONE	800-835-6100
WEB	www.xerox.com

Xerox has proclaimed the *Phaser 790* "the new standard for graphic design." I'm not sure what that means, but if it has anything to do with it being a real-world workhorse, then they're probably right. I've put two other Phaser printers through their paces, and this one is the "Mac Daddy" of the bunch.

The techno-geek specs alone are impressive: A 266-MHz processor, 128 MB of RAM (standard on the 790DP model) upgradeable to 512 MB, 600x600, 8-bit color resolution, 10/100BaseT Ethernet or bi-directional parallel network connectivity, two-sided printing (790DP model), 6-GB hard drive, and a maximum paper size of 13x18"—not to mention print management software up the wazoo: Electronic collation, Job log, PDF File downloading and Billing meter, just to name a few. This sounds real impressive if you're into specifications, but what makes this a true workhorse is dependability, speed, and color consistency.

Regardless of the media size, weight, or number of copies, this printer keeps up with the pace. Sure it has an occasional paper jam (generally with heavier paper stocks), and at times seems to downshift a gear when processing large image files (40-MB or bigger), but other than that, this is the "Energizer Bunny" of color laser printers.

As far as color consistency, it also gets great marks. The automatic internal density control keeps the color accurate without your lifting a finger to color-calibrate. If you do want to get in there and effect some color changes, the VisuCal print adjustment uses densitometer-type calibrations to make widespread color adjustments.

When it gets right down to it, if you need a fast, hard-working, two-sided, tabloid-plus printer, with outstanding color, and a never-say-die attitude, then this guy could be your answer. **—Felix Nelson**

MAC DESIGN VERDICT

HOT	Speed, quality, reliability
NOT	A little pricey
RATING	●●●●◐

Maxtor 1394 External Storage

small in size but one of the largest capacity drives

PRICE	$399.95
REVIEW	Maxtor 1394 External Storage
FROM	Maxtor
PHONE	408-432-1700
WEB	www.maxtor.com

FireWire drives are all the rage at the moment, and Maxtor, the king of low-cost, cross-platform storage devices, is not going to be left behind. The *Maxtor 1394 External Storage* is an external 80-GB FireWire drive. While it's not the most creative name I've ever seen for a product, it is one of the largest capacity drives. If you need easily transportable storage for video files, digital music, digital photos, or even massive scratch space for Photoshop, this Maxtor drive is probably the solution for you.

The Maxtor FireWire External Storage is surprisingly small in size (1.625x6x8.625") and allows for a total of 63 units to be stacked and connected for an unbelievable amount of storage. The complete package includes a 6' FireWire cable (6 pin to 6 pin), external power adapter, Macintosh installation software, and an Installation Guide with specific instructions for Macintosh users. The drive comes formatted from the factory as one large PC_DOS (FAT32) partition. Naturally, you can reformat it as a Mac partition, but if you leave it the way it is and turn on File Sharing, you'll be able to use this drive on both Mac and PC systems.

About the only thing I didn't like about this drive is that it comes with a 5400-rpm drive mechanism. A 7200-rpm drive would have allowed you to play your large video files back from the drive without a hitch, instead of just storing your video clips on the 5400-rpm drive. A word of caution when using any FireWire drive: Make sure you have the latest FireWire extensions from Apple installed on your system. This will guarantee you the best compatibility for your system.

All in all, this is an easily transportable drive with a large storage capacity and slim case design—all at a good price. **—Rod Harlan**

MAC DESIGN VERDICT

HOT	80 GBs!
NOT	5400 rpm
RATING	●●●●

Tips and Tricks

more hot tips for the coolest applications

Dreamweaver

By Rick Tracewell

Make a link open in a new browser window

1. When you create a link in the Text Properties dialog box, type the link and then Tab into the Target box (for some reason you have to type the link and leave the box by tabbing over or clicking out of it).
2. Click on the up/down arrow to the right of the Target box and choose the first selection, which is _blank.

Insert a JavaScript rollover image

1. Place your cursor where you want the image to appear.
2. Choose Insert>Rollover Image for the dialog box.
3. Choose the image you want to appear WITHOUT a cursor over it by selecting the Browse button to the right of the Original Image box.
4. Choose the image you want to appear when a cursor IS over the image by selecting the Browse button to the right of the Rollover Image box.
5. Now, type the URL where you want the button to take people once it's clicked.

Quickly make a text selection bold or italic

1. Select the text you'd like to modify.
2. Press Command-B for Bold and Command-I for Italic.

How to remove margins or "gaps" around the edges of your site (left and top of the browser window)

1. Choose Modify>Page Properties
2. Enter "0" (zero) into all four margin boxes (Left Margin, Top Margin, Margin Width, Margin Height). Now, your document will be justified top, left.

How to import tabular data from tab, comma, semicolon, or colon delimited text files

1. If you're trying to import a Microsoft Excel file, open the file in Excel, choose Save As and save the file as a Tab Delimited text file.
2. Inside Dreamweaver, choose Insert>Tabular Data for dialog box.
3. Select the delimited data file using the Browse button.
4. Choose the type of delimiter using the pull-down menu.
5. Customize the other settings (cell padding, table width, etc.) to your liking, and click OK.

Believe it or not, this actually works! It brings data right into your HTML document and creates the tables and everything. You can then edit the table as you wish (i.e., cell colors, cell alignment, etc.).

Illustrator

By Jim Patterson

Great effects but a RAM hog

The gradient blend came to Illustrator with version 8 as a wonderful tool for filling objects with multi-directional, multi-color blends. However, its utility was relatively limited until the newest upgrade. Try creating a complex gradient blend and then use Copy>Paste In Front and then Invert Colors from the Colors filter menu. Finally, cycle through the blending modes to obtain some really strange and marvelous colors. Be prepared, however, for a low-memory warning as these operations are RAM-intensive.

Nest and Dock palettes

Illustrator 9 can clutter your desktop with 23 possible individual palettes, not including tear-off tools. The Color palette has been accessed by Command-I since version 1 and is a second-nature command for veteran users. Try nesting Color, Transparency, and Appearance in one palette, then dock the nested palettes with Stroke and Layers and one with Swatches and Styles. By using Command-I, all of these palettes are available with one command.

New Layers features

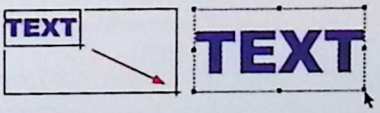
Take advantage of the new Layers features for complex selections. With several selections on a single layer, it may prove difficult to select a particular object. In version 9's layers palette, a multi-selection layer can be expanded to show each object. Further, these objects can be given individual names. Clicking on the object's target will select it alone, while clicking on the layer's target selects everything on the layer.

Canvas

By Dave Rumfelt
(www.TheCanvasExpert.com)

Scale text objects "on-the-fly"

Press the Command key and click-and-drag one of the corner handles of the text object. It's handy when you want text to fit a width, height, or both exactly. Add the Shift key to constrain the text object's proportions while resizing it.

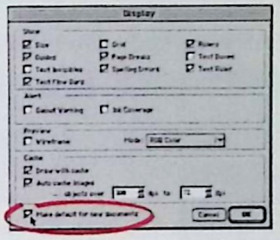


Hide/Show all palettes

Press Control-Tab to hide or show all of the currently open palettes. This will give back needed screen space while maintaining your palette arrangements.

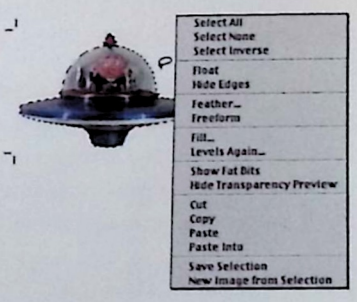
Customize document default settings

Choose Layout>Display Options and select all of the current Document Setup options that you want to make the defaults for future documents. Make sure to select the "Make default for new documents" option before clicking OK.



Quick Image Selection options

Access Image Selection options quickly by pressing Control while clicking in the selection. Choose the Selection option from the context pop-up menu.



Continued on next page

New Save for Web feature

This new Save for Web feature from Illustrator 9 should be a boon for Web designers. It makes flawless, very small-size GIF, JPEG, or PNG files with controls for colors, transparency, dithering... everything needed to get the best quality at the smallest size. In addition, artwork can be exported in SVG or Flash formats.

Object creation by numbers

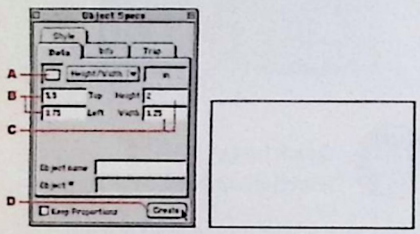
With nothing selected in your document, in the Object Specs palette do the following:

1. Pop-up the Object Type and choose the kind of object you want to create.

2. Enter Numbers for Top and Left to set the object's upper-left corner in the document.

3. Enter values for the Object's Height and Width.

4. Click Create.



QuarkXPress

By Angus McKelvey

Selecting a hidden object

If you want to select an object that's hidden under several objects in front of it, hold down the Shift-Option-Command key and click on the stack of objects to circulate through them until you can see the object you want to select.

Pasting in place

To paste an object on top of an existing object with the same coordinates, select that object and then hit Command-V.

Proportional re-size

To grow or shrink an object proportionally, hold the Shift key down and grab any of the control handles and then re-size the object.

Incremental zooming

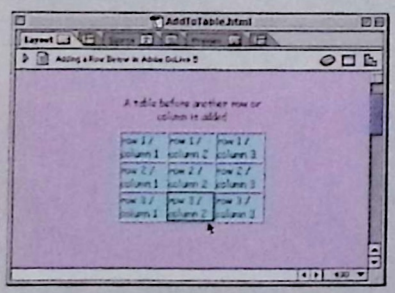
Hold the Control key and click the mouse on an area of a page to zoom into that area in 25% increments. To zoom out, hold down the Control-Option keys and hit the mouse key to zoom out in the same amount of increments.

Controlling the kerning

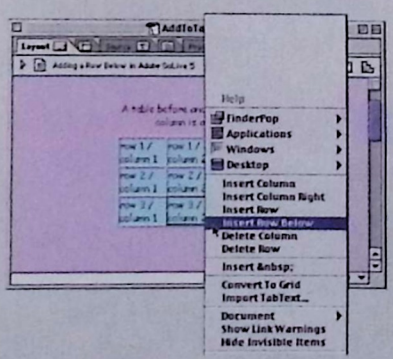
To decrease or increase the space between letters in a text box, hold down Shift-Option-Command and hit the "[" key to tighten up the letters. Hold Shift-Option-Command and hit the "]" key to add some air between letters. When you select a paragraph, it's a great way to add or subtract some space from text to fit or fill a page if you're running too long or short on a story.

GoLive TIP: Adding a row below existing cells in a table—Deborah Shadovitz

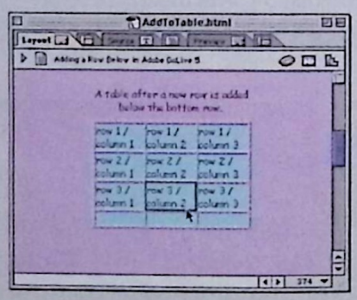
The Table Inspector enables you to add a row or column to your table. However, the Table Inspector's buttons add the new row above your selected row or the new column to the left of the selected column. If your table is already full, this may be inconvenient, so GoLive 5 introduced a new option. It's hidden in the contextual menu, though, so we wanted to point it out to you. You can now easily add a new row below any existing row, even at the end of your table. Likewise, you can add your new column to the right of any existing column. Here's how to add a new row below an existing row.



1. Select any cell in the row to be above the new row. (Or select any cell in the column to be to the left of the new column.)



2. Control-click on the bottom edge of the cell to bring up the contextual menu and choose Insert Row Below. (Or choose Insert Column Right for a new column.)



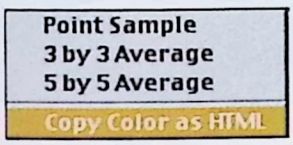
3. The result of a new row.

Photoshop

By Scott Kelby

Copying color

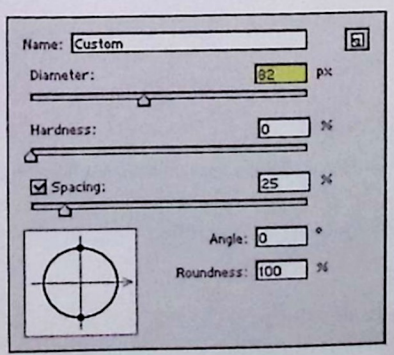
Web Tip: Here's a tip that not only gives you the hexadecimal Web color for any color in your image but it also copies the HTML code for you so you can paste it right into your Web-authoring application. Just hold the Control key and click on a color within your image and a pop-up menu will appear. Choose Copy Color as HTML. That's it! Now you can paste it into your Web-



authoring app by switching to the app, picking your insertion point, and pressing Command-V. (Note: you can test this by pasting the code into Simple Text.)

Temporary brushes

At any time in Photoshop 6.0, you can create a temporary brush by clicking directly on the currently selected brushes thumbnail (in the Options Bar). This brings up a dialog box where you can choose a new size or shape. Make your choices, click OK, and start painting. When you switch to another brush size, the temporary



brush you just created is gone. However, if you fall in love with your temporary brush and want to save it, before you change brush sizes, click on the brush thumbnail icon again, and when the dialog box appears, click on the New Brush icon in the upper right-hand corner.

Seeing in color

If you've highlighted your text to change its color, you can't actually see the color you're applying, because the text is highlighted. To see the color you want to apply on the text, press Command-H to hide the highlighting. Now you can see the colors as you choose them for your text.

Bringing back GIF89a

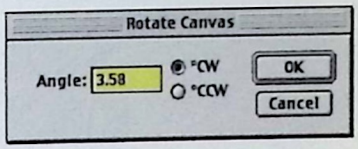
To create a transparent background for the Web, many people use the GIF89a Export plug-in found under the File Menu, under Export. However, in Photoshop 6.0, that plug-in is no longer installed. If you miss it, it's actually still on the Photoshop Install CD-ROM. Insert the disc and press Command-F (Find) to locate "GIF89a." Once you find the plug-in, put it inside your Photoshop folder, inside the Plug-ins folder, inside the Adobe Photoshop Only folder, inside the Import/Export folder. Then restart Photoshop. Once again, GIF89a will appear under the Export menu.

Managing your layers

Layers Tips: To quickly delete a layer, Option-click on the Trash icon at the bottom of the Layers palette. To hide every layer but the current layer, Option-click on the Eye icon beside the layer you want to remain visible. To toggle Lock Transparency on/off, press the / key (slash). To move the current layer down in the layer stack, press Command-[(Left Bracket). To move it back up, press Command-] (Right Bracket).

Straighten that scan

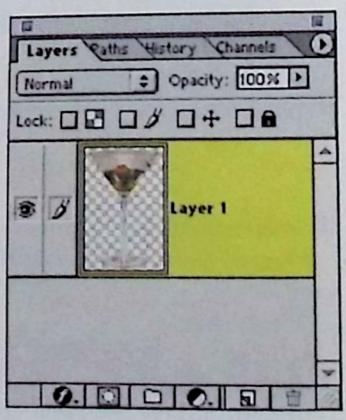
To straighten any scan, drag the Ruler tool (press Shift-I until the Ruler appears in the Tool palette) along the top edge of the image (choose an edge that's supposed to be horizontal). Then, go under the Image Menu, under Rotate, and choose Arbitrary. When the Arbitrary dialog box appears,



just click OK and the image will be straightened. (There's no need to enter a number in the dialog box; Photoshop automatically does it for you).

Creating background transparency

Another way to create background transparency is to put the object you want on its own layer. Then, before you go to the Save for Web option to optimize the graphic, delete the Background Layer (leaving you with just Layer 1 in your Layers palette). After you do this, you'll notice that the checkbox for Transparency in the Save for Web dialog box is no longer grayed out. To create the transparency, click the checkbox on.



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1 "Independence"... a stone's throw away.
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2 "ESPANA" self-promo piece
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3 "Wine Country Film Festival" poster for Napa Valley/Sonoma Valley Film Festival
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5 Masking Unit Illustrations (Wall Graphics)
Brunswick Indoor Recreational Group
Design Studio: Ralph Kaufman Artists

6 "Valley of Wine" self-promo piece
Designer/Illustrator: Tracy Britt

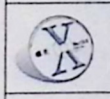
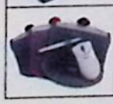
7 "Wireless Relic" photo for digital media and print.
User Experience Design Group, PacketVideo
Designer: Thomas Underwood

8 Masking Unit Illustrations (Wall Graphics)
Brunswick Indoor Recreational Group
Design Studio: Ralph Kaufman Artists

product Buyer's Guide

We thought a Mac Design Product Buyer's Guide might give you a new resource to keep you up to speed on the latest and greatest products (new toys-yeah!) for your graphics needs. So, here's a summary of products we've rated so far this year. Why's the list so short? 'Cause we've only had one issue (January/February) so far! We'll keep adding the products we review—until the list gets too long—so each issue we hope you'll find more practical product "perceptions."

January/February 2001 Product Reviews

	Product	Manufacturer	Price	Rating	Web site
	Boris Continuum Third-party plug-in for After Effects	Boris FX	$395	●●●●●	www.Borisfx.com
	Cleaner 5 Updated video-compression software	Terran Interactive	$599 Upgrade $179	●●●●	www.mediacleaner.com
	Director 8 Shockwave Studio A major update to the product line	Macromedia, Inc.	$999.99	●●●●	www.macromedia.com
	Epson 980 High resolution in a relatively inexpensive printer	Epson America, Inc.	$199 (after $50 rebate)	●●●●◐	www.epson.com
	Hot Door Multipage A plug-in for adding pages in Illustrator	Hot Door, Inc.	$49	●●◐	www.hotdoor.com
	G4 Dual 500 Mac's dual processing speed demon	Apple Computer	$3,499	●●●●◐	www.apple.com
	Lexmark Z52 A lightweight printer that behaves more like a heavyweight	Lexmark International, Inc.	$179.98	●●●●●	www.lexmark.com
	**Mac OS Public Beta** Apple's new operating system is now open to the public	Apple Computer	$29.95	●●●◐	www.apple.com
	UMAX PowerLook 2100XL A one-size-fits-all large format scanner	UMAX Technologies	$2,399	●●●●◐	www.umax.com
	VR Worx 2.0 A full-featured virtual reality authoring program	VR Toolbox, Inc.	$299.99	●●●●◐	www.vrtoolbox.com
	**Wacom Graphire** A graphics tablet that now includes terrific bundled software	Wacom	$99	●●●●●	www.wacom.com

RAM. They told her it was all the same.

Foolishly, she believed them.

"It's all the same," Mary thought to herself. "I'll just buy the cheapest stuff I can find for our new G4s. No one will every know."

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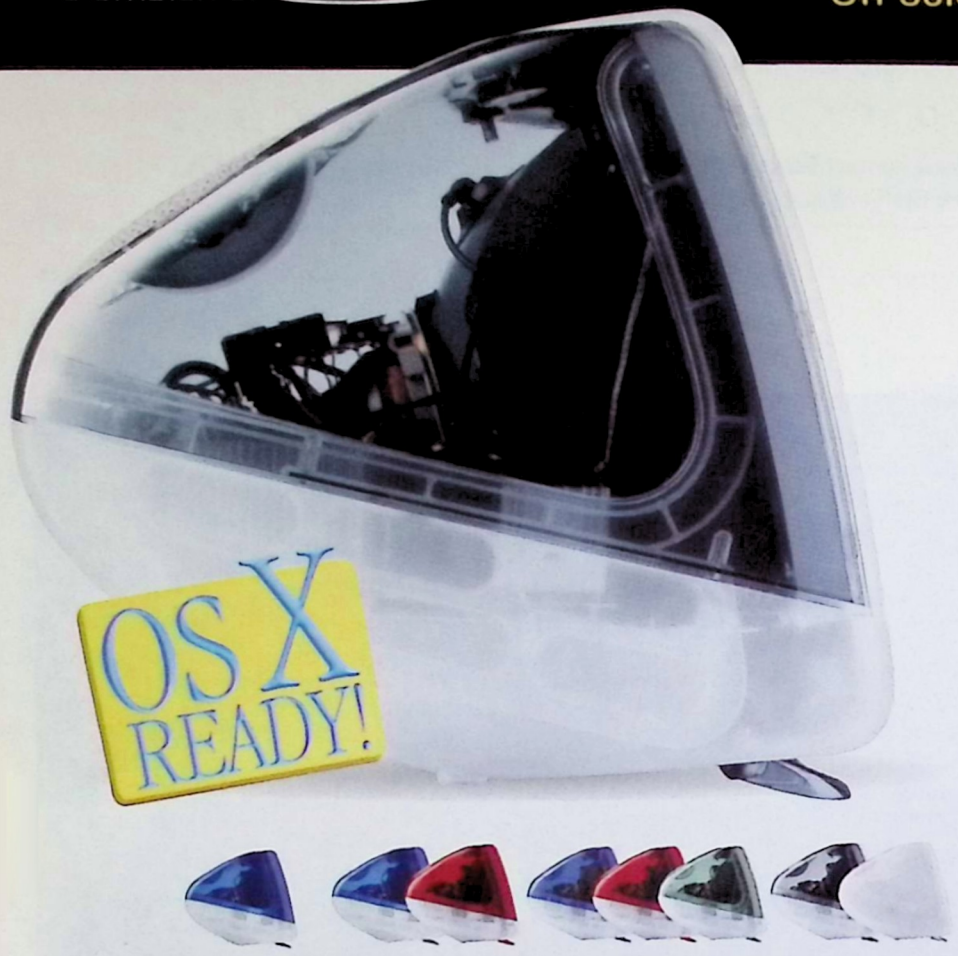

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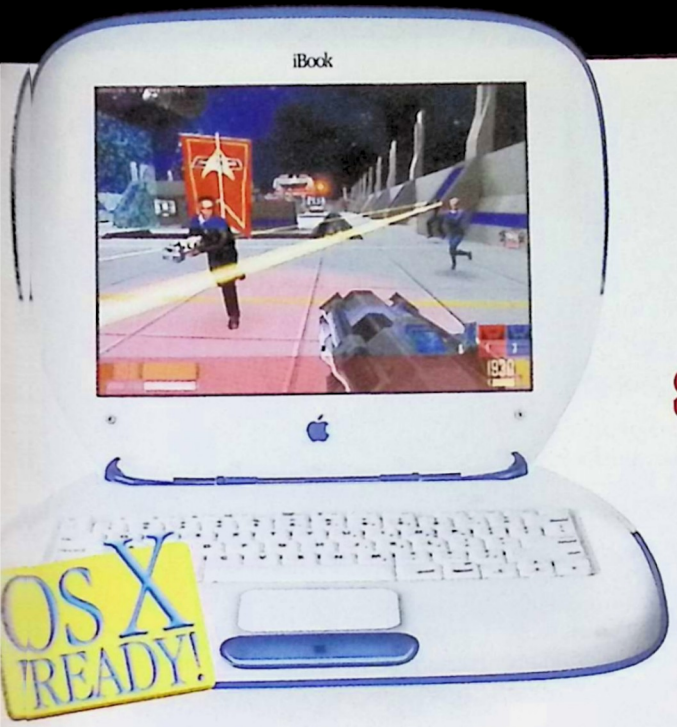

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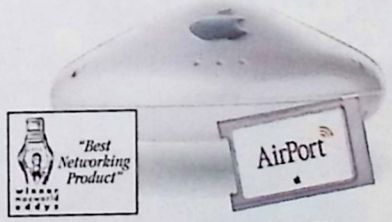

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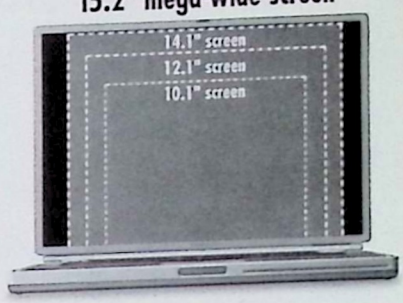

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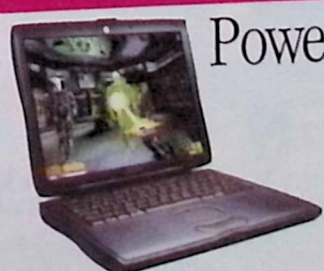

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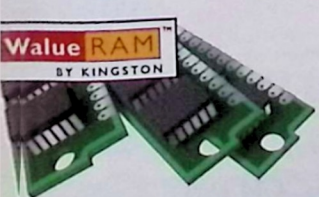

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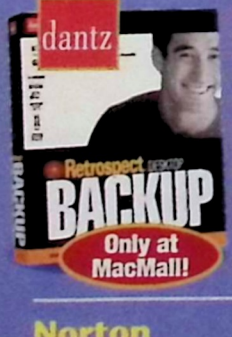

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- Easy expandability through FireWire, USB, and PC Card slot

With its 15.2-inch mega-widescreen format and 1152x768-pixel resolution, this display is perfect for laying out your video or graphics projects, tools and palettes simultaneously, or for keeping multiple applications open while you work.

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*Professional installation fee of $30 required for free RAM offer. Hurry! MacMall RAM promotion is a limited time offer.
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- New audio system • 4 PCI slots
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Technical Specifications
- Up to 733MHz with Velocity Engine
- 256K on-chip level 2 cache
- 128MB or 256MB of PC133 SDRAM

Communications
- 10/100/1000BASE-T Ethernet
- Built-in 56K V.90 modem
- Optional AirPort capability (call for details)

Connectivity
- Four high-performance PCI slots
- Easy access to built-in bays and slots
- Two 400-Mbps FireWire ports for connecting up to 63 devices
- Two Universal Serial Bus (USB) ports for connecting up to 127 peripherals
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Apple 15" Flat Panel Studio
was $999 now $799 #950991
Display sold separately.

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now only
$1,694 #956215

Order	MHz	RAM	FREE RAM	TOTAL RAM	HD	Cache	Modem	Drive	Networking	Video	Price	or as low as
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#956216	533	128MB	128MB*	256MB	40GB	1MB	56K	CD-RW	Gigabit Ethernet	NVIDIA GeForce2 MX	$2,194	$70/mo**
#956564	667	256MB	256MB*	512MB	60GB	1MB	56K	CD-RW	Gigabit Ethernet	NVIDIA GeForce2 MX	$2,794	$89/mo**
#956565	733	256MB	256MB*	512MB	60GB	1MB	56K	DVD-R/CD-RW Combo	Gigabit Ethernet	NVIDIA GeForce2 MX	$3,494	$98/mo**

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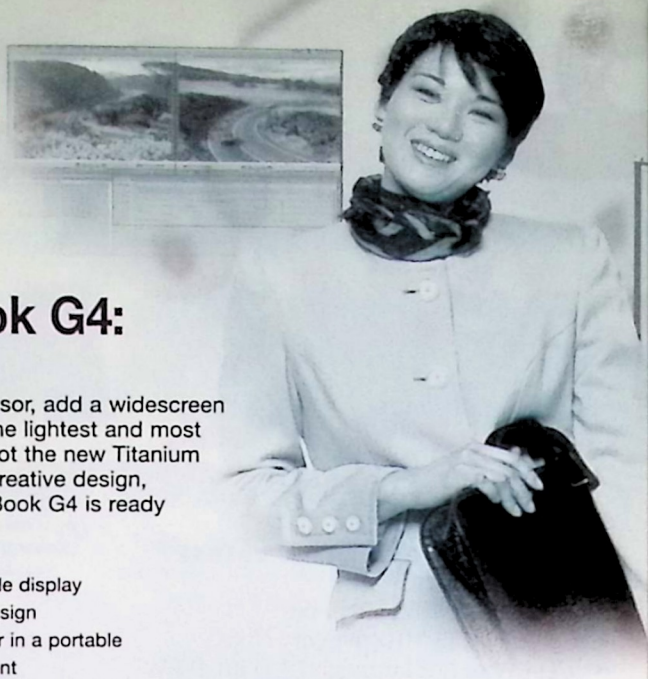
NEW! Power Mac G4s



Titanium PowerBook G4:
Supercomputing *to Go*

Take a high-performance PowerPC G4 processor, add a widescreen display, enclose it in a case made of one of the lightest and most durable metals on the planet – and you've got the new Titanium PowerBook G4. When you need power for creative design, education or business, the Titanium PowerBook G4 is ready to provide it — wherever you go.

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- **15.2-inch** diagonal active-matrix TFT megawide display
- Revolutionary **1-inch thin, 5.3 pound light** design
- Slot-loading **DVD-ROM drive** — the first ever in a portable
- **Outguns the Pentium III*** by up to 30 percent

* Based on Adobe Photoshop tests comparing a 500MHz PowerBook G4 to 850MHz Pentium™ III-based portable computers.

G4 POWER MAC SPEED	SDRAM / MAX.	HD	DVD DRIVE	MODEM	ETHERNET
G4 466MHz – NEW!	128MB / 1.5GB	30.0GB	CD-RW	56K	1GB
G4 533MHz – NEW!	128MB / 1.5GB	40.0GB	CD-RW	56K	1GB
G4 667MHz – NEW!	256MB / 1.5GB	60.0GB	CD-RW	56K	1GB
G4 733MHz – NEW!	256MB / 1.5GB	60.0GB	DVD-R/CD-RW	56K	1GB
G4 POWERBOOK SPEED	**SDRAM / MAX.**	**HD**	**DVD DRIVE**	**MODEM**	**SCREEN**
G4 400MHz – NEW!	128MB / 1.0GB	10.0GB	DVD-ROM	56K	15.2" megawide
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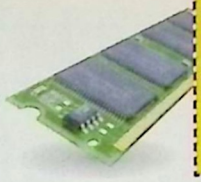

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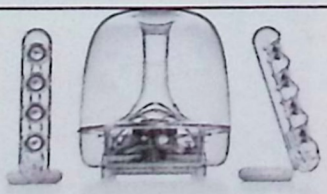

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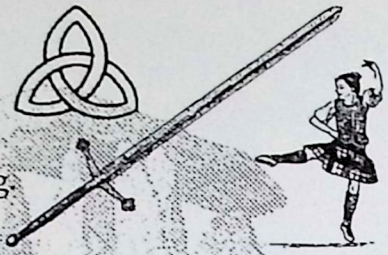

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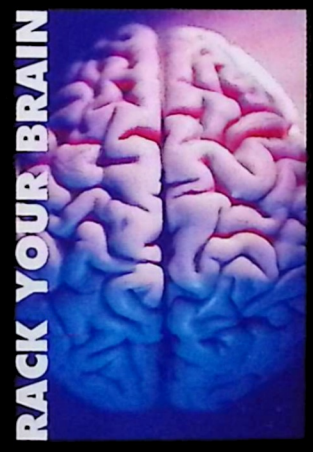

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STATE OF THE MAC

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A PERIOD OF ADJUSTMENT

Change doesn't come without a downside. In the case of Mac OS X it means learning how to deal with a new operating system. While it may look something like the Mac OS of old, it is most definitely something else. For the newcomer to Mac OS, the changes should not be a problem as there is nothing to unlearn. For the power user I predict a period of adjustment followed by improved productivity. Power users will learn how to get the most from the new system. This is part of what being a power user means.

For the graphics professional who isn't exactly a power user and is more focused on getting a job done, there will also be a period of adjustment. Fortunately, it appears that Apple has listened to user feedback from the Public Beta. The Apple menu is back and significant changes are in progress on the user interface. This is good because it will allow graphics professionals to continue to work productively while they become accustomed to the new system.

For many graphics professionals I predict that the transition to Mac OS X will be almost painless. It has been my experience that many users in the graphic arts have only limited understanding how their computers work. Why should they care? In their hands a computer is a tool for creating graphics output, whether it be for print, the Web, or other forms of digital media. When the necessary products from Adobe, Quark, and other companies are available for Mac OS X, graphic artists will make the switch and not look back. The performance improvements will make it a "no-brainer." For those in digital video this will be particularly true.

Will this bring Apple back to prominence? That is a far more difficult question to answer. In my opinion, Apple has always been the innovative leader in the personal computer revolution. The graphical user interface, desktop publishing, and other innovations appeared first on the Macintosh. In the early days of each technology, if you wanted to do these things, you had to have a Macintosh. This is no longer true. While I still believe that you can do these things better with a Mac, you can get the job done on a Wintel system.

As I have often remarked, the marketplace does not always give much value to superior design—McDonalds does not make the best hamburgers. I believe that Mac OS X provides performance improvements that will allow application developers to produce products that take personal computing to new heights. To paraphrase an old Microsoft ad line, "Where do you want to go tomorrow?" Perhaps I should think about buying more Apple stock....

Dr. Hallmark is the President of Hallmark Consulting, a Largo, Florida-based Macintosh consulting firm, and is a member of the Apple Solutions Experts program. Dr. Hallmark has also achieved Apple Product Professional status from Apple Computer. He can be reached at (727) 536-1020 or via email at RichardH48@aol.com.

ON APPLE

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Imagine being able to wake up and pick up your Palm, already in sync with news and information you need for your day, using your home's 802.11-based AirPort network. Since it communicated via TCP/IP, you already have critical updates from work before you even brush your teeth. A meeting got moved up or cancelled? You know about it. Urgent e-mail came in from a client? There it is, sitting in your hand.

That's something that I would love to have as I move from home to work (also with AirPorts) and even play (net cafes, friend's homes that I've helped set up with wireless, and even other businesses). The Palm would be in sync with my home's "Digital Hub" whenever it detected an AirPort DHCP server. The only time I would put it in its cradle would be to recharge the thing.

ASK FOR THE WORLD

If Steve wants to call the Macintosh the hub of our digital lifestyle, then it's going to be, almost by nature, more of a server than a client. With the capabilities that Mac OS X will bring to the platform (such as network booting) and an ultra-portable way to access the hub (that doesn't involve lugging large bulky bags everywhere one goes), they will fly (excuse the expression!) out the door as fast as they can be made—whether in titanium or fruity colors.

What's the only thing that would make it even better? Voice recognition for the PDA that could access all of this without repeating yourself more than once while in a moving vehicle. But I wouldn't expect THAT until, oh, Macworld 2002. I can wait—Barely!

MAC LANE

continued from page 118

Q. *Which G4 should I buy, and how much RAM do I need?*
A. You should buy absolutely the fastest G4 you can afford, regardless of what you're planning to do with it. Why? Two reasons: (1) You'll love it, and (2) You'll never say, "Gee, I wish I'd bought the slower model." It just won't happen. If you buy the slower machine, (1) you'll wish you bought the faster one, and (2) I guarantee, one day you'll say "I wish I bought the faster machine."

How much RAM do you need? Plenty. You can never have "too much RAM." If you're primarily using Photoshop (a RAM hog par excellence), you basically need five times the amount of RAM as the average image (including all layers) that you work on. So if you work on 30-MB images on average, to keep Photoshop working at its maximum speed on your machine, you need about 180 MB of RAM just for Photoshop.

Q. *My printout from my color inkjet looks nothing like my screen. Is there an easy way to at least get it in the ballpark?*
A. When your screen and color inkjet are that far out of whack, there's usually a reason. And the reason usually is that you've converted your RGB color image to CMYK mode before printing it. It makes sense, right? You loaded cyan, magenta, yellow, and black ink cartridges into your color printer, so it's a CMYK printer. Right? Wrong! CMYK mode is printing color separations—four separate plates (one each for cyan, magenta, yellow and black), but that's not what you're doing with an inkjet printer. You're printing a color composite. Most color inkjet printers do a dramatically better job if you leave the image in RGB mode rather than converting to CMYK (which, by the way, throws away a lot of the colors your printer can print.) By leaving it in RGB, the RGB image on screen will better match the RGB composite image coming out of your color inkjet. Here's an easy way to test it on your own printer. Put the same image twice on the same page: one in RGB, then convert the other to CMYK. Type under each image which is which, and one test print will solve the mystery.

Q. *How many fingers am I holding up?*
A. Three. No wait, four!
So there you have it, some quick answers to some frequently asked questions we get here at the magazine. Wait, one last question:

Q. *How many words left to the end of this article?*
A. One.

Why Can't I Use a $150 Scanner

and other frequently asked questions

BY SCOTT KELBY

As a magazine for Macintosh graphics people, we get questions daily from our readers asking for a wide range of help and advice. We get everything from "What's the keyboard shortcut for duplicating a layer in Photoshop?" to "Do I have to go to my mother-in-law's for Thanksgiving?" (Command-J, and yes, you have to go. It's not about making your mother-in-law happy; it's about making your spouse happy.)

So I thought what I'd do for this issue is to take some of the more frequent questions we receive, and address them here.

Q. *I can't see why I need a $1,000 scanner. My friend has a $150 scanner and it seems to work just fine. Why should I pay more?*
A. The $150 scanners do work just fine—for friends—not professional designers or photographers. Although $150 scanners look nice on the outside, it's the inside that's the problem. A $150 scanner can create "Business graphics quality" scans. They look OK on screen, and are perfectly acceptable for a PowerPoint presentation, or printing out on the office color copier—maybe even if you're just scanning images for the Web. You might even use one for images offset printed at a very small size in the company newsletter. However, for magazines, catalogs, brochures, etc., you need a professional scanner. If you can spend around $1,000, you'll get a scanner that delivers professional-quality desktop scans, thanks to their vastly improved optics and dramatically better scanning software. These are quality scans that are billable to your clients. Can you charge a client $60 a scan using a $150 scanner? Yep, once. But a $1,000 scanner pays for itself in no time. In the $1,000 range, I usually recommend the UMAX PowerLook1100 (FireWire scanner), or the Epson Expression 1600. What about scanners that cost $2,000 or more? Expect even better quality scans, from even better quality optics and bundled scanning software.

Q. *Will Photoshop be carbonized for OS X, and if so, when? What about QuarkXPress. I heard they weren't carbonizing?*
A. I heard this one straight from Adobe's mouth: "Photoshop will be carbonized for OS X at its next rev," which means "when the next version of Photoshop ships." Since 6.0 just shipped a few months ago, and if history is any indication, we probably won't see Photoshop 7.0 (or 6.5?) until sometime in 2002. As for QuarkXPress, at first rumors circulated that they were not, but Quark did come out and announce that although the soon-to-be-released QuarkXPress 5.0 would not be carbonized at its release, they were already working on a carbonized version. Will we see a carbonized version in 2001? I doubt it.

"Can you charge a client $60 a scan using a $150 scanner? Yep, once."

Q. *Why do I need a 3-megapixel digital camera? I can get a 1.3-megapixel for around $200? Is there really that much difference?*
A. Here's the rub: the more megapixels, the larger you can print your image. For example, a 1.3-megapixel camera basically has enough resolution to give you a color inkjet printout at 3x5" size. Forget about going to press with the images it captures. A 2-megapixel will let you print a clean 5x7" to your color inkjet, and in some cases it can be used in a limited way for press. However, a 3-megapixel digital camera opens up a whole new world. It will give you up to an 8x10" crisp color inkjet, no sweat. Also, once you get to a 3-megapixel, you have enough quality for good crisp 5x7" (or perhaps even larger), and the resolution you need for press work (magazines, brochures, etc.). Also, today's new 3-megapixel cameras generally offer more features, greater color fidelity, and more sharpness and detail than most of their 1.3- and 2-megapixel counterparts. Take a look at the Nikon Coolpix 990 or the Canon G1 for less than $1,000. You won't be sorry. (For more information on this topic, see "Digital Camera Shootout," on page 30.)

Q. *Does this dress make me look fat?*
A. No. Absolutely not.

continued on page 117

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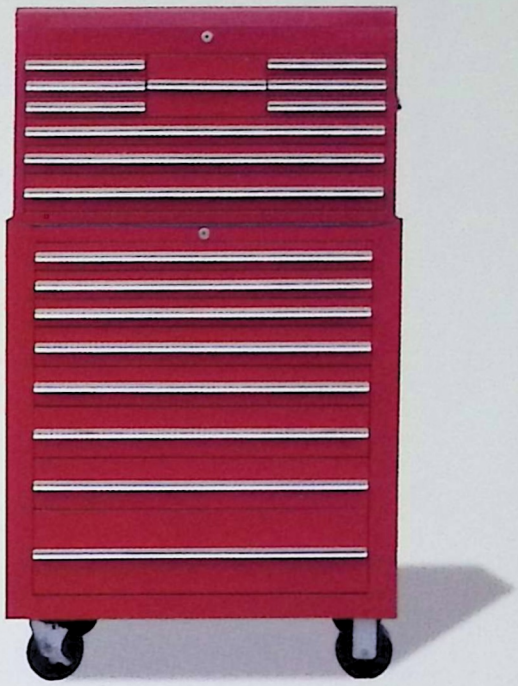

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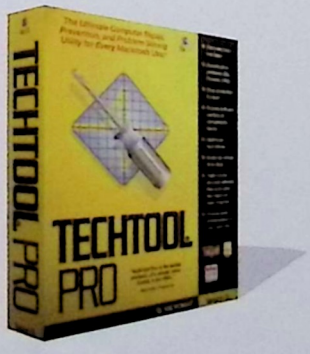

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